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NO. 11
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Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP

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And TEACHERS' GUIDE.

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VOL. VII.—No. 1.

Lessons in Practical Writing.

No. VIII.
By HENRY C. SPENCER.

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Feet position at desk. Correct position of arms and hands.

COPY 1 is a movement exercise, which may be profitably traced lightly, with the dry pen, and then practiced freely with ink, forming and joining the letters throughout the combination with combined movement and making the compound sweeps left and right with forearm movement. Put *vim* into this exercise, and continue until you can execute it easily and well. Observe that the loops are the same in width as the small *o's*, and on the same slant.

COPY 2 requires study before practice. Ruled slant lines upon the page, and head-lines, each at a space above the base line, will assist in securing correct slant and height. Again, study the relation between short and extended letters: See how the first and second strokes of *t* and its dot, apply in *j*; how the third, fourth and fifth strokes in *n* form also the first part of *y*; how the first four strokes of *a* apply in *g*; how the first and second strokes of *n* apply in *z* and the *o*, lengthened to 2½ spaces, forms the lower half of *f*. Also, see in the monogram how all extended letters, both above and below the ruled line, depend upon the loop as their principal stem. Observe that *j* has no shade, that *y*, *g*, *e*, and *f* are each slightly shaded on their second strokes. Make all the strokes of the letters with prompt movements, watched by a critical eye quick to detect faults. A fault most common in writing the lower loop letters is, slanting the loop too much. If, as is often the case, this fault be the result of turning the hand over to the right, or because the third and fourth fingers are not drawn back under the middle of the hand away from the first and second fingers, to allow them unobstructed play in making desecrating strokes, the only remedy is to correct the position—to thus remove the cause of the defect.

COPY 3, gives word practice on the letters just taught. Other words giving such practice may also be written. Such words as the following: *just, justice, yours truly, faith, faithful, amazed, amazing, good, goodness, etc.*

Be careful that you do not make your loops too long below the ruled line—must not exceed two spaces—or they will interfere with the short letters on the line below;

which is a serious fault, one that gives writing a confused, tangled appearance.

COPY 4 teaches figures, signs and punctuation marks:

The figures are of even greater importance than the letters, because they are so often employed to show important results. They should always be unmistakable. If a letter in a word is uncertain, its character may be determined by its connection; but it is not so with figures—they are independent characters.

The figure 1, if commenced on the left with a short oblique stroke, as is often seen, is liable to be mistaken for a seven or a nine; and a nought, 0, made with its right side shortened, is liable to be mistaken for a six.

The copy shows all the figures, except the six, to be one and one-half times the i-space in height. It shows the six to be half a space higher, and the seven and nine to be half a space longer below the base line.

Analyze the figures naming their constituent elements—the straight line, right curve, and left curve; also, study form and proportions, and observe that each has a slight shade.

Learning to make the figures correctly may be greatly facilitated by placing transparent paper or tracing-paper over the copy and writing upon that, guided by the correct forms beneath. Then the pupil may write the figures upon his transparent paper away from the copy, and correct by placing them over the copy, and amending them to conform to it.

COPY 5. THE FIGURES IN SQUARES. Practice in writing the figures in squares

has been found excellent for the purpose of securing proper height, spacing, and vertical columns. Draw a square four medium ruled spaces in height, which is just one and one-half inches. Be careful to have the four



sides equal. Divide the square by vertical and horizontal lines into fourths, then into sixteenths, then into sixty-fourths, according to model. With pen and ink write in the figures like the copy. The height of all, except the six, should be three-fourths the height of the squares. The six should be the full height of a square, and the seven and nine extend below base line one-fourth of a square.

COPY 6. LETTERS SIMPLIFIED. "To save time is to lengthen life," some one has truly said. In this copy we show how the labor of writing may be materially diminished and much valuable time saved to the writer. This is done, mainly, by omitting the first upward stroke in upper loop letters, and in other letters that have top angular joinings at the beginning of words, as in *a, b, c, d, f, g, h, i, j, k, l, o, p, t, u, w*; also, by omitting the last curve from lower loop letters occurring at the end of words, and

from short letters where their essential character is not affected thereby, as in *f, g, o, s, y, z*, final in copy.

The final *d* in *and*, *r* in *her*, *p* in *peep*, *t* in *find*, in copy, are modified in form to secure greater simplicity. In the figures a saving of strokes is made in the 2, 3, 5, 7; and 8 is somewhat simplified by beginning with a shorter left curve, descending and completing with the usual compound curve.

Thus you have in a nutshell, the method by which time and labor can be readily saved in writing the small letters and figures.

Study and practice will soon put you in possession of the art thus simplified.

In lessons to follow we shall teach the capitals.

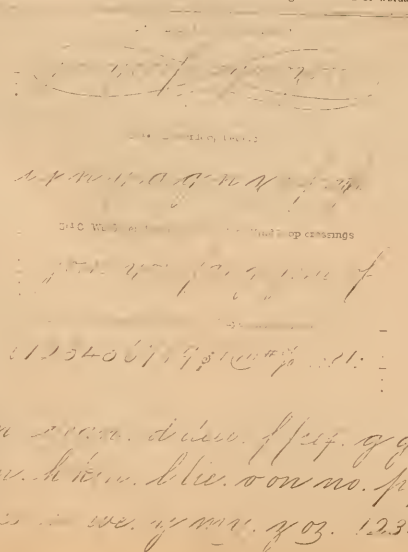
The Scrap-Book.

By A. SHEEMAN.

Yes, my son, it is possible in almost every case to judge correctly of a penman's ability from a single page of his work, for a master-hand in any department of art will show itself in its every production. Through one combination of simple colors, one finished period, one burst of melody, glows the genius of a great painter, orator or musician. Our opinions are not formed entirely from the merit of the effort itself, but also from an invisible something in even the least work of a master, which seems to say, "The power that made me was not exhausted in my production, but is capable of infinitely more than you see in mine." This is an indication of what is called reserved power, and it is always shown in real works of art.

We see this clearly illustrated in the art of penmanship: for the penman whose work does not indicate that he has skill and power in reserve will not be accounted great; and such a one is he who prepared the specimen on the first page of your scrap-book. It is prepared, in the fullest sense of the word, like too many specimens, till it has lost the beauty that is the result of ease and freedom. We, perhaps, might have forgiven him for presenting so ungenial a variety of capitals and so few loop letters, if he had not attempted to improve what he had written by fixing the shades, smoothing the lines, and finishing it generally. He has yet to learn that it is the highest art to conceal art, and that no matter how great the production, half the charm is lost if it seems to cost an effort.

But here are a few lines from a penman who mixes brains with his ink, and work with his genius, till every letter that flows from his pen is the embodiment of grace and beauty, and every word on his pages seems not only proud of itself, but happy that it should be born in such good company. With what ease it all appears to have been done; but that ease is the result of hard and patient study, well-directed and long continued effort. But little is attempted, but that little is done so well that we are led



to believe vastly more is possible. Display-lines are few, and so apply and perfectly made that they seem a necessary part. Every stroke on the page indicates reserved power; and we say, almost unconsciously, he can do even better than this.

The next specimen was written by one of the "movement" penmen. Yes, it is written with remarkable freedom—in fact, freedom is its principal and only noteworthy characteristic. These penmen take more pride in the manner in which they execute, than they do in the work itself; consequently, they are famous only to those who see them write. One common feature in the work of these penmen is the indiscriminate connecting of any or all capital letters, and they might be properly called the Capital-Connectors. If they had charge of the chattering of machinery, we would all have at least six initials to our names, that they might show their marvelous skill by writing them all without once taking up the pen, and even after they had finished the sixth letter their pens would still go swooping on, seeking new worlds to conquer. In this specimen, my *own*, your name is written in a wonderful manner. See the billowy waving lines surrounding that unpretentious little S, and what an effort the G is making to climb up on the back of that good spreading C, whose encircling arm entirely surrounds the unostentatious small letters of the surname. This is a marked peculiarity of the Capital-Connectors, that with the most colored capitals they always use the tiniest small letters.

That "Dear Sir" is a study, a bewildering study; for it is so thoroughly connected and skillfully written that it has almost lost its identity; but in the signature is the grand culmination—or, better, the grand spurge of all. At first sight the rolling, mazy mass fairly makes one dizzy, and it is only by patient effort that the tangled lines can be made to tell us who it was that made them; but it was written, small letters and all, without taking up the pen, and stranger still, like space in which the planets revolve, it has, apparently, no beginning nor end. Yes, all good penmen connect capitals to a certain extent, but only those letters whose form permits an easy, a graceful joining. The Capital-Connecting Period is the life of a penman is analogous to the Ilair Oil Period in the life of a man; something to be expected, the result of which is serious only when the attack becomes chronic.

My son, remember this: he is accounted the greatest speaker who says the most in the fewest words; and he is accounted the greatest artist who produces the required effect with the fewest strokes.

(To be continued.)

Repetition—Skill.

By C. H. PRINCE, of Keokuk, Ia.

New things attract. Novelty excites curiosity. Strange things awaken the imagination. We weary of repetition. No one loves drudgery. "Familiarity breeds contempt," familiarity also breeds love. We may see and admire a thing in a moment, we may learn a new truth in a few seconds; but skill in the use and application of truth is gained only by familiarity and repetition.

All practical truths require repetition. Precept must be upon precept, line upon line; here a little and there a little. Every useful life is one of constant repetition, and repetition of little things.

If you like you may call a useful life a life of drudgery; some even call it slavery. Nothing is truer than the old adage: "No knowledge without labor." No one ever rises high in anything without labor. "Precept must be upon precept." It is a law of life of all life. Constant repetition, here a little and there a little, is the only way to advance. The idle and careless cannot rise. The diligent, industrious,

persevering do rise. Great things are accomplished little by little, and only so. He who neglects little things will never attend to great things. He who wastes penmen will never save pounds; neglecting dimes and neglecting dollars are the same in kind. Do one thing at a time and do that one thing well, if you want to succeed. Learn one thing at a time, and learn that one thing well, if you want to be wise. Do one thing and do it well, and you have done something; try many things and fail in all, and you have done nothing. Such doing implies repetition. Repetition implies familiarity; and familiarity, that the thing is old, dry, and perhaps uninteresting.

Frivolous, idle people want and seek new things; they do it because they want to be amused, entertained.

Good teachers repeat often; they teach a few things and teach them well. They teach old lessons. An old lesson is dry, poky, stupid to the average mind. You must not forget that there is nothing new under the sun," or above it either as far as we know.

There is no thorough knowledge gained, no real skill obtained, no growth anywhere except by repetition, and repetition is a sort of drudgery, a game of slavishness, and must breed weariness.

The laborer, the business man, the artist, the professional, must each alike repeat and repeat the same thing again and again to

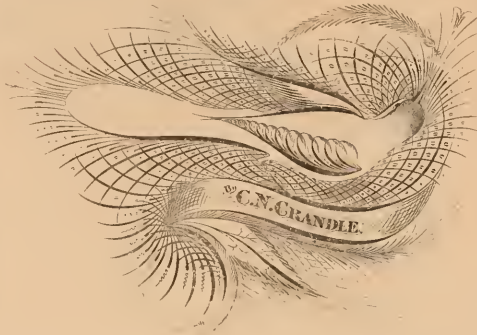
in amusements the same is true. No one can be an expert at a game without long and careful practice.

Theoretical knowledge is not enough; applied knowledge is quite as essential, and that comes by practice alone. A man may be a genius, but genius cannot get on without labor. Genius implies ability; it may help to give one inspiration—but to dispense with labor, it cannot. Genius shows us the need of patient, persevering effort; and even the man with smaller gifts—what might not be called genius at all—will oftentimes surpass a real genius or one of greater gifts, just because he submits to a careful training, pursues a diligent course of application and makes good use of the talent he has.

The fact is, that many a man who has the name of being a genius, is no genius, but only a careful, diligent, conscientious worker. The man of small gifts has the good sense to apply himself, and by application he succeeds; while the man of greater gifts, the genius, lacks the good sense to apply himself, and of course he does not succeed. Every great man is a great worker.

The reason why an expert can do a thing easily, quickly and well, is because he has done the same many many times before.

Study, precept upon precept; thought, line upon line; labor, here a little and there a little, is the only way ever to shine as a doer of great, good and useful deeds.



The above cut photo-engraved from copy executed by C. N. Crandall, teacher of penmanship at the Western Normal College and Commercial Institute, Bushnell, Ill.

know, to understand and have skill in his calling.

The difference between the ignorant and the scholar, the amateur and the expert, is that the one has trained the mind, the hand, the eye, the ear, each and every faculty of the body, or some one particular gift, by long continued practice, till the thing done once has by repetition become second nature, a part and parcel of himself, and repetition has made the whole thing easy and natural.

Why is one man skilled, an expert in business, at a given kind of labor, or some artistic handicraft? Just because he begins at the bottom, learns thoroughly by careful repetition each little thing, and by continued, persevering repetition gains skill in application and manipulation.

Another man may know just as much, but he is not an expert; and he is not, just because he lacks experience, training, the skill that comes only by practice.

What makes one man a scholar and another man not one? It is not knowledge. It is a long-continued, careful training of the perceptive and reasoning faculties until one can see quickly, see correctly, compare accurately and judge with precision. The scholar has a well-trained set of mental faculties, while the man of knowledge has only a brain crammed with ideas. One is an expert, the other an amateur. Even

Great souls feel the need and know the value of labor, so do not dispense with it. Small souls do not appreciate the need and value of labor, of close and careful application; so they fail and must fail. Dull, dry, poky as routine may be, it is withal a necessity.

Our nature is such, and the world we live in is such that the only road to knowledge, to skill, to be an artist in anything, to do anything really good, easily and well, is by working it into our nature by long-continued practice, is by making it second nature, is by making it a part of ourselves, working and weaving it into our character.

Practice makes the thing instinctive; habit at first, it becomes easy by repetition.

After a while we go straight and do the right thing, in the right time, in the right way, just because it is hard not to do so.

There are not many great things for any of us to do in a lifetime, but there are many little things to be done.

We may learn the truth in a moment, but with patience, through weariness, by many repetitions we get skill in execution.

The crowning effort will greet you, not because attention was paid to any one thing, but because you were alert and smart enough to blend everything into one harmonious whole.

Sample copies of the JOURNAL, 10 cents.

Ben. Gaylord on the Situation.

By W. P. COOPER.

"Well," said Uncle Ben, setting his staff against the counter, as he entered the store, and turning to the clerk, "I have just returned from a visit to the Commercial college on the corner. A fine concern upon the whole—a fine concern that. Those professors are well qualified, energetic and efficient. They evidently understand everything about their business, and they spare no pains to put their pupils ahead, and they," said Uncle Ben, emphasizing the word they, "deserve much credit early and late. They deserve encouragement and something more—they should reach success. But in this as other businesses, there are difficulties in the way, difficulties, perplexities, obstructions. Yes, sir, I have looked about; I think I comprehend the situation."

"There are grand fellows at some of those desks; noble fellows; I could pick out chaps worth their weight in gold in any office, any counting-room—sharp, quick, critical and correct." "Yes, sir," repeated Uncle Ben, in a voice loaded with terrible emphasis: "They are critical, temperate, reliable and correct. That is the sort wanted here, there, everywhere. Those fellows need no urging; they are on hand at eight in the morning. They leave when the halls close, and not before. Not a note, principle, paragraph, explanation, or suggestion escapes them. If they crowd their teachers a little with business, they treat these masters with the most profound respect. They know their value to themselves, and they have faith in their words."

"But in that school there are other fellows—other fellows of quite another sort; in fact, many sorts. They are not from any special craft or quarter. They hail from all localities. These young men are, first of all, our countrymen—American to the manner born. They have health, muscle, physical stamina, brains, quick eyes and ready ears, and plenty of means; but they want hack-bone, stallion energy and firmness of purpose. They require urging, need watching, long for flattery, ask too many graces, beg too many privileges, lag the professors with repeated importunities too often, and, most of all, they lack attention, perseverance and application. They abound too much in fits and starts, in stops, absences and rests. Some of these fellows are spoiled boys, loaded with the pernicious fancies, whims, caprices of princely names."

"Or, they have rocked off the golden days of many seasons in the well-furnished and walled cradles of Hamilton, Yale, or other princely endowed institutions. These are not all alike, as you are all affected in the same way. They fill up the benches, they are poor stock. The windows are too near their desks. They see too much of the outside of the college, too many pretty faces, fast lives, gay equipages, fine fussy articles of dress, etc. Their minds are absorbed with foreign matters, trifles, fustian, and the profitable trade. All of these drawbacks are not the fault of the original material, but they are the unhappy drawbacks of accident—of national, local and home foolishness and nonsense. I say it is a great pity that all of this sort of college stock could not be revived and converted to use."

"This thing is a waste of time," said Uncle Ben, after a moment's pause, "I wish that I could reach the capable ears of all of these fellows myself, a few times. I believe that I could impress their really bright minds, naturally, with the true status of the situation. I should love to welcome them to a place in the front line. Indeed, I have in my life given the right hand of fellowship to a great many of these very fellows, after all drawbacks. The college is a good thing, and I heartily wish it success, and I am ready to help and encourage these enterprises on as I have in the past. I have had grand checks from these very concerns, and I may wait them again."

Robert C. Spencer.

BY S. N. PARKER.

It would have been the graceful and proper thing for the eldest son of the author of *Spencerian Penmanship* to have inherited and intensified the paternal qualities: to have realized, in the work of his own hands, the higher ideals to which his father's genius pointed. But Robert, though a dutiful son, and having a proper sense of his derived greatness, discovered early in his career, that while his intellect could grasp the principles of "pure Spencerian," and his muscles execute the straight lines and curves which enter into good writing, he lacked the artistic temperament, if not the plodding patience, necessary to make a proficient pen-artist. By the time he had arrived at man's estate, he was a good, strong, plain penman, his writing possessing a force and character seldom acquired at that age, and was qualified to teach the art. At the age of twenty-three he became associated with Mr. Rice, as teacher of penmanship in the public schools of Buffalo, succeeding that gentleman as the Superintendent of Writing. In 1853 he joined Mr. Rice in a commercial school in Buffalo, which, the following year, was merged into the Bryant & Stratton enterprise, being the second link, as Cleveland was the first, of the renowned "chain" of Colleges. In the Fall of 1856 he went to Chicago to assist Mr. Ulfah Gregory in his attempt to compete with Judge Dugby V. Bell, who for six years had been building up a vigorous institution in that smart town. About this time, Mr. Stratton concluded that a "chain" of National Commercial Colleges without a link in Chicago would be too much like the play of Hamlet without the Prince of Denmark, and so began at once to move on the enemy's works. Gregory had conceived the brilliant idea of placarding Robert as the great exponent of Spencerian Penmanship. Stratton "saw" the challenge, and "went one better," in the production of the veteran author himself; and a genuine business competition was waged between the two schools, father and son being played against each other, with all the warmth and zest of those pioneer days. Finally, the family lance was restored by the induction of Robert into the principality of the Bryant & Stratton school. The success of the Chicago enterprise was immediate and positive, eventually absorbing the two other schools. In the Fall of 1859, Mr. Spencer went to St. Louis, to establish another link of the rapidly lengthening chain. He remained here for four years, and finally, in 1863, went to Milwaukee, establishing there, in connection with Bryant & Stratton, the school of which he is now proprietor.

During all these many years Mr. Spencer has been a most faithful worker in the educational field. Although by choice and from peculiar stress in ability and temperament, devoted to the specialty of business or commercial education, he has taken a deep and wide interest in general education, and in philosophical and humane movements. During a large share of his sojourn in Milwaukee he has been an active member of the School Board. He is also one of the original promoters of the Wisconsin Humane Society, and its first secretary, and has been president of the Wisconsin Phonological Society, devoted to the education of deaf mutes upon the German or articulation method.

Mr. Spencer has always stood well with co-workers, and there has been no time in the history of business college associations when the highest positions of honour were

not at his service. Of the old Bryant & Stratton Association he was always an active and influential member, as also of its successor, the International Business College Association, of which he was a president. When the Penman's Convention—subsequently merged in the Business Educators' Association of America—held its first session in New York, Mr. Spencer was the one spoken of for the presidency, but being absent, Mr. Mayhew of Detroit, was called to fill the chair. At the meeting in Cleveland, in 1878, he was mentioned for the position, but graciously withdrew in favor of Mr. Peire, of Philadelphia. In 1879, at the meeting in Chicago, he was chosen president, which position he held at the Cincinnati Convention in June last; and no one who was present at that convention will soon forget the signal ability and judicial

Drill—Drill.

BY W. P. COOPER.

The columns of the JOURNAL on the subject of drill have been sufficiently explicit, but inasmuch as every professor or amateur knows that there is no such thing as fixing or converting knowledge without review, if we again urge the reconsideration of matters already quite thoroughly discussed, it will be nothing of surprise to the craft.

We spoke quite fully, in the December number, of Stem Capitals and their legitimate drill—muscular movement. We have said that there are persons who can produce all capitals, large and small, with whole arm movement. This power is secured partly by tenacity of drill, and partly it is reached through a natural muscular and mechanical ability possessed by but very few persons.

enough. It is worth a round hundred dollars—that is, with hand or muscular movement; still, to get it is possible, and that is enough; and further to add you in getting this power, we will give a few more suggestions. You will remember that we are told that while practicing this movement we rest the arm two or three inches below the elbow. This rest is more properly a semi-rest or movable rest; that is, it is not a fixed and immovable rest at all. You will observe by trial, that a point under the arm here describes, only on a smaller scale, each character produced by the pen upon the paper, from first to last.

The exercises furnished, in the past numbers of the JOURNAL, to perfect this feature of the drill, are all good for practice. Here is a very good one: commence a line with 6, twice medium size, lap the ovals as you go on one-half, reducing a trifle each oval successively until the line is filled; also increasing the speed of motion throughout the line. Practice this exercise ten or twelve minutes, repeating the practice in other lessons, until you have mastered the drill. Try, after this drill, the oval in coils, until you produce the perfect flourish almost every time. Try the other letters of the direct movement set, one after another, as a part of each drill, until these two are all mastered. Then make up a drill of these and stem capitals made alternately, always passing from slow to fast and from large to small, avoiding by all means all jerking and unsteady movements. Having fixed the form in the mind, but using no permanent rest of either arm, or third and fourth fingers, and using the wrist on the curves naturally and freely. If in obedience to these directions, you still repeat the diagrams, looking sharply to the correct structure of characteristics, you will—that is, if you indulge in no careless practice—ultimately secure the power above indicated in its completeness, a power which, as you have been often told before, is the greatest instrumentality of modern penmanship.

It would always be well to practice certain kinds of flourishing in direct movement, to familiarize and perfect this muscular power. One-half of the flourishes in pen-work can be better produced by the pen in the natural, rather than the reversed, position. A good flourisher will always use both; both positions of the pen and every movement direct or reversed.

You will never see the day, write or flourish as well as you please, if by recurring again and often to drill practice. In all of this practice, place yourself square front to the table, hold the pen easily and firmly, place the feet easily and firmly upon the floor; fortify the firmness of the body and muscles by a slight and decided support and stay rest on the left arm, and bring your whole moral brain power and ability to the support of the work. Work to succeed, work to win, work to improve, correct or perfect your power, letter or movement. Work methodically and courageously, and the skill desired will be and remain yours. But when you are tired, stop. When attention lags, and the mind gets lazy and careless, stop. Burn up all trash about your table, save your best marks, and run your eye critically over these at another time.

We shall if desired to do so, show you in another number how to force flourishing into the service of drill, how to let ornament alone or use it, how to get form, and, above all, how to get that speed and dispatch which few possess, but even the educational b—bugs and business men esteem so highly



ROBERT C. SPENCER.

fairness with which he discharged his duties. Mr. Spencer is getting to be one of the "old fellows," having passed his fifty-third year, but he does not show it either in personal looks or in actions or tastes. It is much easier to call him "Bob" than anything else, and he always responds to the familiar name with great sweetness and zest. His twinkling black eye awoke backward and forward, when in conversation, with the alertness of thirty years ago, and his sonorous laugh, when he catches the point of a joke, is just as infectious as it was before his head was so bald, or it became necessary for him to look at the world through eyeglasses.

Now is the time to subscribe for the JOURNAL, and begin with the year and new volume.

Whole arm movement is hard enough to acquire, but muscular movement is one hundred per cent. more difficult to fix and convert, and it is worth as much more when possessed. A right line is easy enough, so is the left, so is a vertical line, but the stem curves or stem oval is far harder to get, and a great deal harder still the direct oval, as found in *O, E, H, M, D*. We may indeed get the movement in *O* alone, quite sure, "by practice in direct oval," but in the shifts in miscellaneous practice it grows far harder to hit. It is very likely in *E* the worst, and in the old English *H* the easiest.

We will here say there is such a thing as getting the ability to produce fixed; that is, so you will never lose the power to produce; but to get the power to produce the direct oval, large, medium, or small, and always on the line and where you please, always, is hard

But in this evolutionary labor, we ask you to go very often to these other emulations. Put up some of Ames's best pen-pictures in your rooms, and as well as borrow from others, create for yourself.

Writing in Country Schools.

By G. N. S.

In the December number of the JOURNAL is an article headed as above, by C. G. Porter. I read his remarks with much interest, and, being a teacher in a country school and somewhat interested in the art of writing, I would like to make a few observations on the same subject. Mr. Porter is dissatisfied with the present condition of our country schools as regards writing. So am I. He does not agree with the scholar who thinks if he can write legibly, that is good enough. I do. Remember, I am speaking of country schools only. He also says it is not to be supposed that a school-teacher should be a pen-artist. Of course not. No pen-artist can be found teaching school for \$25 per month. Hence, the impossibility of producing fine penmanship. Since, then, the first degree of proficiency is unsatisfactory, and the second unobtainable, I would like to know just where Mr. Porter thinks the line should be drawn. How good a penman should we look for in such cases? I think the student may consider himself very fortunate if he can learn to write a rapid legible hand. My reasons for thinking so are these: *First*, the desks in our schoolhouses are so narrow and of such improper heights that it is with difficulty a good penman can write on them. Position is simply out of the question, especially for the student who cannot crouch about it. *Second*, These schools are made up of scholars who have always been used to doing heavy manual labor. I ask if it is possible to train the muscles of the wood-chopper or fence-builder to do anything beyond plain writing, if that, in three or four months' time. Experience and reason say *no*. *Third*, Suppose a teacher devote thirty minutes each day to the writing-lesson. This is as long a time as he can give—frequently, longer. Prof. Price tells us one hour a day is insufficient in business colleges to acquire a handwriting suitable for book-keeping, in two to six months' time. What, then, can be expected from half that amount of study in a country school? *Fourth*, The change of teachers with each term, would of itself discourage many, and produce poor results. I agree with Mr. Porter, that a higher grade of penmanship should be required in teachers than exists at present. In this country (Mo.) it would be very appropriate to say scholarship, in place of penmanship. Yet the average teacher can and does write a better hand than the average business man. We are educating our youth for business. Then I say legibility and rapidity are enough. If the student should exhibit a great love for the art, let him go to a good business college, or subscribe for the PENMAN'S ART JOURNAL, or both. I approve of teaching correct position, as nearly as possible; pen-holding, and the forms of letters and movement exercises; but it is useless to expect very good results. I agree with Mr. Porter that writing is as important as other branches of study. But it is an art, and more difficult to learn than the others, and hence we cannot expect the same results as in them. There are many things I could say in this subject, but for fear of becoming tiresome and the desire to leave others, forbid. I would like to hear from Mr. Porter again, as I am only a novice. I am a great admirer of good penmanship, and think the JOURNAL is a perfect gem, and of inestimable value to the aspiring penman. I take other papers on penmanship, but it excels them all. In addition to this, I endorse all that has been said in its praise by others.

Autographs.

The Autograph stands for the man:
For what he is has been,
For all his father's promise holds,
And all he hopes to win.

The secrets of his bygone faith,
With all his soul's strange raptures,
His energy, his pride, his will,
Stand forth portrayed in life.

The Autograph speaks for all time,
His fall-dream from the deep's depths,
The hidden thought's refuge from light,
The soul's pulse through its life.

Life's progress from the shoreless Past,
For each is here made plain;
Its gems, conception, birth and growth,
With all growth's promised gain.

The history of each, effect,
The Autograph tells speak,
From standing of life's present worth,
To all his trust shall seek.

Through stage by stage of loss or gain,
Of gain, and loss, and change,
The triumph of effort stands clear
For being's boundless range.

Eternal mysteries of birth
And soul's growth that voice;
Tensimile's grace, gift and gain,
In pride through its rejoice.

The gifts of spirit from on high,
In special love bestowed,
The spirit's wisdom, wealth of thought,
Have found expression's mode.

Life, with the soul of all its past,
Back to its primal source,
Leaps to the finger tip to pledge
The future's sacred course.

Unhappily, unknowingly,
Fall off the scale is laid,
Which, written, we can never recall
For love, or grief, or gold.

The height of prophetic vision,
In line and stroke and curve,
Hath revelations fabled in light
Of good, and mist, and nerve.

The why of this, result of that,
Through blindness he sees;
The slave and dreamer here are found,
The lonely leads his keens.

The soldierman in birth and growth,
With mastery of mind,
The combat, sinking from himself,
All types of man are seen.

The Autograph stands for the type
To tell of a single;
All we have been, or ever shall be,
In Autograph we meet.

MAJOR MAYLE.

Educational Notes.

[Communications for this Department may be addressed to R. P. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

Georgia's school population is 507,861.

Edinburgh University has 3,237 students this year.

There are in Atlanta, Ga., four colleges for colored students.

The moment a man ceases to be a systematic student, he ceases to be an effective teacher.—*American Journal of Education.*

The average daily attendance in the public schools of New Orleans is 16,142, the number of pupils registered being 19,346.

Hon. John Evans, Ex-Gov. of Colorado, has given \$40,000 to the University of Denver since the beginning of the enterprise.

Nevada pays the largest monthly salary to both male and female public school teachers; the former averaging \$101; the latter \$77.

The Sacramento School Board offer a prize of \$20 to the young lady graduate who shall wear the cheapest dress on Commencement Day.

The Texas School Fund, which can never be diverted, now amounts to the magnificent sum of \$114,000,000, including land worth \$110,000,000.

At the meeting of the National Pedagogic Congress of Spain, at Madrid, there were in attendance 827 male and 505 female teachers. An address was made by the King.

The percentage of illiteracy of the native white population in the State of New York, as given by the bulletin lately issued by the Census Department, must be considered quite too utterly out, it being 2.2.

Since the war, three men—Peabody, Slater and Tulane—have given \$5,100,000 for the

promotion of education in the South. The distribution of these funds is to be almost equally divided between white and colored.—*Nashville Advocate.*

Dr. Robert Morris, of Kentucky, said that in Syria teachers receive ten cents a month for salary. The schoolhouse is nether earth; the pupils are boys only, sitting cross-legged on the ground. The course of instruction consists of learning the Koran by heart.—*The Age.*

In Italy during the year 1879, 43 per cent of the bridegrooms and 150 per cent of the brides were unable to sign their names. In England, 86 per cent of the men married during that year, and 80 per cent of the women were able to sign their names, but with a large per cent. of these a knowledge of writing extended no farther.

In a Chicago school recently the children were asked to give a sentence with the word "capillary." A little girl wrote: "I sailed across the ocean in a capillary." When asked what she meant by that, she turned to Webster's Dictionary and triumphantly pointed out this definition: "Capillary, a fine vessel." Further investigation showed that more than twenty scholars had made the same blunder.—*Detroit Free Press.*

But 7 of one per cent. of the native white population of Massachusetts, from ten years of age and upward, are unable to write. This is the best showing of any State or Territory. The per cent. for Alabama is 25.0; Arkansas, 25.5; Georgia, 23.2; North Carolina, 31.7; Tennessee, 27.8; New Mexico, 64.2; Nevada, 1.1; New Hampshire, 1.1; Connecticut, 1.0; Wyoming, 1.7. Wyoming has the smallest percentage of persons who cannot read or write, when the whole population is considered.

In Syria and Palestine, in 1881, there were 30 societies or individuals conducting 302 schools; of which 120 were of the Am. Free Mission, 45 of the Church Miss. Soc. of London; 20 British Syrian schools; 10 under Friend Missions. These schools had 7,475 male and 7,149 female pupils. In Beirut alone there were at non-Protestant schools, 8,183 pupils, of whom 1,250 are in the Jesuit schools. Of Protestant missionaries there are 81 male and 110 female foreign laborers; 581 native laborers; preaching stations, 140; organized churches, 26.

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

Kerosene is bad grammar; you should say Kero was seen—with her fellow.

Archimedes invented the slang phrase, "Give us a rest," when he offered to move the world with his lever.

An express-wagon driver in Lynn, Mass., is master of seven languages. He is evidently ready for his team to balk.

Professor: "How is power applied to this machine?" Junior: "It is turned by a crank." Professor: "Just step forward and illustrate."—*Ex.*

"Twice but a simple pin on a chair, and the little boy did grin like a bear when the teacher took a seat, and in a manner very fleet few several feet in the air.

"Why should you celebrate Washington's birthday more than mine?" said a teacher. "Because he never told a lie!" shouted a little boy.—*Educational Review.*

Is anything more stubborn than a male? Certainly, for marked as is a mulley stubbornness, there is a "muller," and that our Latin dictionary tells us is a woman.

A Sunday-school teacher asked a pupil how many sacraments there were. "There ain't no more left." "Why, what do you mean?" "Well, I heard that our sick neighbor received the last sacrament yesterday."—*Heald's College Journal.*

Professor in Mechanics: "What is the strongest force in nature?" Student: "The force of habit." Compelled by the same force, the professor recorded a zero.—*Ex.*

"My son," said a tutor of doubtful morality but severe aspect, putting his hand on the boy's shoulder, "I believe Satan has got hold of you." "I believe so, too," replied the boy.

Master: "What does Condillae say about brutes in the scale of being?" Scholar: "He says a brute is an imperfect animal." "And what is a man?" "A man is a perfect brute."—*Ex.*

"In what condition was the patriarch Job at the end of his life?" asked a Sunday-school teacher of a quiet-looking boy at the foot of the class. "Dead," calmly replied the quiet-looking boy.

"Speaking of shad, would you say the price has gone up, or has risen?" inquired a schoolboy of the fishmonger. "Well," replied the scale-scraper, "speaking of shad, I should say it had rose."

SCENE IN LATIN A.—Professor B. "Conjugate the present subjunctive of sum." Student: "Sin, sin—I have forgotten the third singular." Professor B: "Very well, sir, you may sit."—*Academy Trio.*

Teacher: "John, what are your boots made of?" Boy: "Of leather." "Where does the leather come from?" "From the hide of the cow." "What animal, therefore, supplies you with boots and gives you neat to eat?" "My father."

A man spends eighteen cents for lager, ten cents for tobacco, twenty cents for cigars, fifteen cents for street-car fare, and loses \$1.80 at poker; he then permits his wife to purchase a button-hook for three cents, and figures that her extravagance will ruin him in three years. What is his capital?

Said the teacher: "And it came to pass, when the king heard it, that he rent his clothes." Now, what does that mean, my children—'he rent his clothes'?" Up went a little hand. "Well, if you know, tell us." "Please, ma'am," said the child timidly, "I suppose he'd 'ren'd 'em."

Send Money for the "Journal."

Persons desiring a single copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.

Card for the Public.

To purchase pictures for home ornamentation is evidently a commendable thing; but to always judiciously select is not so easy, or always possible.

A few chromos, a few steel-—say, historical—engravings, an "oil" picture or two, as means will warrant; to these may be added, a few portrait-pieces, a home picture or two, and albums for photos, art selections, etc.; and, finally, you should not fail to send for and display with these selections, a few of D. T. Ames's grand illustrations of penmanship.

What shall we commend? Why, first, the Eagle and the Antelope sheets. These illustrate flourishing whys. Then comes that wonderful gem, the Lord's Prayer, in Ames's best manner; and then the Centennial card or sheet. All of the above specimens are miracles of art—not equalled in this line in the Old World at all. The manner is better sought, stolen, borrowed, or imported, but equal if you can.

You will, having filled the above list, want more. Their possession will, first of all, delight you and your friends; next, they will force you to improve your penmanship, whether you will or not; and, lastly, they will do all of this without a scintilla of other labor, trouble, or expense on your part.

W. P. COOPER.

Writing is the one art of which everybody should be a master.

ARTICLE I.

BY D. T. AMES.

Letters from absent friends extinguish fear,
Unite division, and draw distance near;
Their magic force each silent wish conveys,
And waits embodied thought a thousand ways."

To be able to write a letter—elegant and appropriate—in all the numerous departments of correspondence, is a most desirable and useful accomplishment to either lady or gentleman. A letter reflects largely the character and attainments of its author. One slovenly, careless or awkward in his writing is very likely to be so in other things, while the degree and quality of his mind as well as education, refinement, and even amiability of character, are sure to be made manifest in any extended correspondence.

Not only is such an accomplishment a most potent agency for opening avenues to employment and success in business point of view, but it is a most pleasing and fruitful source of friendly and social enjoyment. It is now a somewhat prevalent custom in our large cities, with merchants, professional men and others, who desire clerks or assistants, to seek them through advertisements in our daily papers, directing applicants to address in their own handwriting, and by the character of such communications the applicants are judged, and fairly, we dare say, in most instances.

The experienced man of business, the astute lawyer, or other professional, reads in the communications, almost unerringly, the talent, attainments and general character of their authors. Such letters reveal—*first*, as a matter of observation, the artistic skill and literary attainments of the writer; *second*, by inference, his general taste and judgment. The inference is drawn from all the attendant circumstances: from the selection of writing-material to the super-scription and affixing of the postage-stamp.

Perhaps there are one hundred applicants for a position; one is chosen; just why, he will not know; while sixty-nine will be left to wonder why their application was unsuccessful. Some were bad writers, some were bad speakers; one made a fatal revelation of his lack of good character and judgment by selecting a large sized letter and folding a sheet of paper, which he folded many times and awkwardly to go into a very small sized envelope, upon which the superscription was so located as to leave no place for a postage-stamp upon the upper right-hand corner, where it should be; it was therefore placed at the lower left-hand corner, and was very awkward. The post-office clerk, from force of habit, of course strikes with his canceling-stamp upon the envelope where the postage-stamp should be, thus disgracing the superscription. Another wrote, with red ink, a large sprawling hand:

while one or covered three pages with awkward, ungrammatical composition, where half a page properly composed would have sufficed. One touched off his writing with a profusion of flourishes and other superfluities; another waited long for a response that could not be given from his omission to name the street and number of his residence. And so to the end of the list, each writer has, through faults of omission and commission, or the excellencies of his communication, proved or disproved to the satisfaction of a would-be employer, his capability and fitness to render satisfactory service, and has accordingly gained

subject in its general aspect, treating upon those things which are essential to all departments of letter-writing—such as the selection of material, style of composition, and method of arrangement of the several parts of a letter, superscription, etc., with proper illustrations.

A Strange Tradition.

Among the Seminole Indians there is a singular tradition regarding the white man's origin and superiority. They say, when the Great Spirit made the earth he also made three men, all of whom were fair-complex-

was found to contain spades, hoes, and all the implements of labor; the second unwrapped hunting, fishing, and warlike apparatus; the third gave the white man pens, ink, and paper, the engine of the mind—the means of mutual, mental improvement, the social link of humanity, the foundation of the white man's superiority.

Autographs.

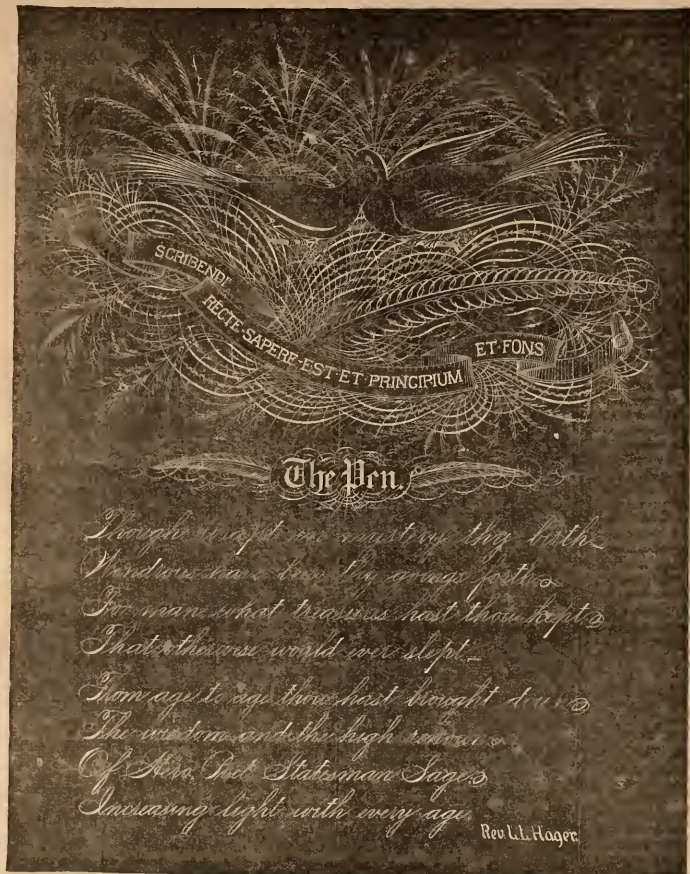
BY W. P. COOPER

We are glad to learn that the matter of the autograph is beginning to receive a little of the long needed attention. To this wonderful country the time of crosses for signatures, is nearly passed. The Greeley and Wade Bohemian alphabet is nearly played out. An ox-cart and a stone-host and a cat track super-scription, still here and there worshipped with Buddhist devotion, we hope will soon be things that were, and not what the present either tolerates, craves or needs.

One envelope now in about twenty years properly backed into the office. One lawyer of a Bar, one professor in a city, one priest in a college, one poplitee in a high school, we can now commend more properly written documents to them. A very good dictionary and encouraging condition of things.

Thanks to Father Spencer, deceased! thanks to the nations of the whole planet of writers and publishers for this move ahead. There was a time when to write one's name respectfully could have evoked laughter. Looking over carefully at this Christian spirit, the array of names, great and small, on the registers and documents everywhere, we venture to say that there is still a chance for improvement, and especially with the young, the gifted, and the brilliant who are going to make up our literature. For dollars, we also have one of learning; and we may or should have one of art. We should leave now to Chinseng, Irish bog-trotters, German tramps, the de- of a name without a shape, and, if we do not have talent, the child's inability, called a name well written,

Peunuen now, we see, begin to propose to teach by diagram the people, and especially the young, how to write the name as well, or nearly as well, as it should be done. Twenty cents for a name, or twenty cents for one shirt-collar or ruffio for your neck, this is not bad. But bark—neighbor, while learning to write properly your own name, you are logically learning to write also your correspondent's



The above is one of several cuts, prepared at the office of the "Journal," for Collier's "Cyclopedia" of Social and Commercial Information. The work consists of about 700 pages of useful and valuable information, elegantly printed and bound, by P. F. Collier, New York.

or failed to gain place and favor.

In view of the great importance of this subject, and its very intimate relation to good penmanship, we have deemed it fitting them for a series of articles or lessons in a penman's paper; and especially so in view of the fact that thousands of this journal's readers are yet pupils in our public or private schools, and are, therefore, favorably circumstanced to profit most fully by such a course. It will be our earnest endeavor to render the articles as interesting and practical as possible. They will be accompanied with numerous illustrations and examples, photo-engraved from carefully-prepared pen-and-ink copy, illustrative of every department of correspondence.

In our next article we shall present the

lowed, and that after snaking them he led them to the margin of a small lake and bade them leap in and wash. One obeyed, and came up purer and fairer than before; the second heeded no moment, during which time the water, agitated by the first, had become muddy, and when he bade, he came up copper-colored; the third did not leap until the water became black with mud, and he came out with his own color. Thus the Great Spirit laid before them three packages, and out of pity for his misfortune in color, gave the black man the first choice. He took hold of each of the packages, and having felt the weight chose the heaviest; the copper-colored man chose the next heaviest, leaving the white man the lightest. When the packages were opened, the first

or your friend's. Is not this encouraging? You are not an artist, but you want so autograph and a good one. You forward your way of doing the thing; the master sees at a glance your lack and your capability to produce; in short, reads you up artistically, and divides the very fashion of autograph you need. He reads one to character, but business-like and practical, he gives you further—a choice between others. He does not sit in a chair to glorify himself, but to suit your case and also please your taste and your correspondent's acumen and fancy. He, therefore, the master, should aim, in his samples, to give you a new, a practical, a business-like and artistic signature, that you, in a few evenings, can master and write anywhere and everywhere, legibly and well and quickly too; and this is what you need in this direction, and no more.

The Power of Position.

By C. H. PRINCE, of Keokuk, Ia.

The execution of superior work of any kind with the pen necessitates a position that will give the greatest power.

There are many, many minor points to look after in the execution of good writing, but all may justly be considered under "Form," "Position," "Movement."

Form may be considered under five heads, viz., "Size," "Shape," "Slant," "Shading," "Spacing."

Movement under four heads, viz., "Whole-arm," "Forearm," "Finger," "Combination."

"Position gives power," if it is properly taken. Practice makes perfect if it be intelligent. The fift have it the greater part of the time, however, and so reduce the statements almost to utter nothingness. You cannot get the desired power in any of the many many incorrect positions. You cannot improve your writing by incessant practice, if it be not of that intelligence requisite and necessary to advancement. There is but one right way to many many wrong ones; and left to your own selection, without the proper judgment or intelligence, you invariably fall into the wrong way.

Position is only one of the essentials to good writing, but, as such, "must weigh in the balance and not be found wanting."

Position: Whole-arm Movement. 1st. Of the person—body; feet; arms; hands; fingers; wrists. 2d. At desk or table, sitting or standing—Front; Right; Right Oblique; Left Oblique. 3d. Of Pen. 4th. Of Paper.

Position: Forearm Movement.

Position: Finger Movement.

Position: Combination Movement.

The spine should be kept straight—not vertical—and, as the support of the body, must be permitted to bend but slightly, as the greater the curvature the weaker must be the position. Another serious objection is, the shoulders are thrown forward, contracting the chest, which in time will produce disease.

The position for the execution of programmes "B" and "E" is not necessarily the same as "A," "C" and "D." In other words the position for forearm is not necessarily the same as whole-arm. They may be the same without any serious inconvenience, but to say that they must be the same would not be in keeping with the times.

A good position of the body; whole-arm is not the same with different persons, and not necessarily the same with any individual; i. e., good work may be done whole-arm with the body varying in inclination from forty-five to eighty-five degrees from perpendicular, the difference in execution not being perceptible. While this can be done, I would charge all amateurs to strike a happy medium until good work is established, then, vibrate to suit your fancy.

A good position for the feet is to have the feet flat in the general direction of the body,

a little forward, with the right thrown on the right of chair with the feet resting on the lower rung, thus giving a very great support to the spine. If a desk or stool is used, merely have the right foot under the body.

When desirable, the feet can change position, which always gives rest. Unless something of this kind is done, the weight of the body upon the spine will give pain across the small of the back. Observe book-keepers, and you will readily see that my theory is well-founded, because they invariably do like the Dutchman's heel—sit standing.

This I term a live position, because the feet are placed so as to give the student the greatest possible power, thus producing work with dash, grace and ease, which is

other words, in case of fire, you could spring in an instant and show a little life.

Let us then be up and doing.
With a heart for every tale,
Still smiling, still pursuing,
Learn to labor and to wait."

The position of the arm and forearm should always form an acute angle—possibly a right—and should rest within easy distance from the body. I caution amateurs not to get their arm too far from the body, and by all means keep the forearm on a level, and not with the elbow raised in air, as is generally the case.

The hands should turn a little outward—at least it appears so—and keep the side of hand next the body, straight with forearm.

add very materially in giving a smooth stroke—and the general direction of paper, a little to the right of a straight line with the right forearm, and not straight with the forearm.

The position for finger movement should be erect, but by no means necessary in order to produce good results. This is the child's first power, and has been treated at length in OCTOBER JOURNAL, 1891.

In the position for Forearm and Combination movements the body must assume a more erect carriage than for whole-arm, in order to allow the muscles of the forearm to move with that ease consistent with good results. The best results are secured with the greatest ease, and do not for that friction is a principle of mechanics.

The above cut is photo-engraved from an original pen-and-ink design (52x28), executed at the office of the "Journal." Copies have been finely printed (18x22, and 11x14) on Bristol-board, and the smaller size on bond paper, for folding. A copy is given, free, as a premium with the "Journal." Price of large size, by mail, 50 cents; small size, 25 cents. Sent for Agent's Circular.

indicative of character. Besides, the arm, swinging as it does from the shoulder—with that speed necessary to produce a smooth yet firm stroke in case of haste—the body must be braced, as does any machine, while this action is going on, else a waver or a move of the shoulder must change the centre of motion and thereby produce a variety of incorrect results.

A good set of capitals, or any other work of like character, cannot be executed while assuming a dead position. The muscles of the entire body must be tensioned a little or the work will show a fineness too common among many of the so-called results.

Sit as though you meant business.

Remark. The fingers considered with pea-holding.

The wrists are properly kept straight with the forearm and not allowed to drop down.

As to position at desk, I would recommend the front for sitting, at least until you get some tangible results, and the left oblique for standing. See article, August JOURNAL, 1891.

The pen is held as per instructions in the "Piercerian" System of Penmanship, which, by the way, differs somewhat from that of any other.

The paper, to consist of a single sheet, resting on a good blotting-pad—that will

The body should incline a little forward and to the left, with support on left foot and left forearm. This will give the desired freedom of the right forearm and secure every possible advantage.

While in these movements, generally, the feet can be placed together, or with one over the other if desired, should you wish to give extra expression to any work upon an enlarged scale, you must govern yourself similarly to that in whole-arm.

Peculiarities of Position.—As in other things, we here find peculiarities or characteristic features. No two sitting precisely the same. No two holding the pen precisely the same, owing doubtless to various

conditions, among which might be mentioned the difference in stature and general make-up. The difference in formation of hands, etc.

We differ in taste, style of dress, manner of thinking, etc. We are even so particular that we cannot wear our hats just as they are placed on our heads by their hands.

A professional teacher can give general ideas of how to do everything pertaining to this most beautiful art—the amateur can usually do more—yet if the student fails to do that which is recognized as his part of the play, failure must be the ultimatum. Or, if the student is easily satisfied, and his aspirations meagre, then ordinary results will be in keeping with ordinary ideas.

The physician may do his part nobly and

Questions for the Readers of the "Journal."

By PROF. C. H. PEIRCE.

1. Why are there so many failures in teaching penmanship?
2. Why do so many abandon, early, the profession?
3. What will increase the dignity of the profession?
4. Certain capitals are made too straight, others too slanting, by 7/8ths of professionals and 1/2 of amateurs. Is there any remedy?
5. Is nervousness, as generally considered, a mere whim?
6. How would you teach nervous pupils?
7. What is the usual cause for nervousness.

represented, by some of our leading systems?

18. Why do amateurs produce different incorrect results at each attempt of execution?

19. What determines the handwriting of any one?

20. No two write alike even under like pressure. Is this a matter of choice?

21. The A, N and M containing stem are very difficult to form well, and are not used in general writing by the mass. Why are they called standard capitals?

22. How are the copies of our leading systems prepared—with pen or pencil? Is each copy prepared singly, or is the whole of any copy handed to the engraver just as we see it in the copy-books?

the misunderstandings arising from his illegibility.

MICHAEL ANGELO.—In his case there was sometimes a peculiarity which it is not desirable that anybody should imitate. So long as he kept within the bounds of real drawing, his work was full of grandeur; but he sometimes, in the exuberance of an over-heated imagination, passed beyond drawing altogether, and exercised himself in the flourishes of calligraphy. A bold and rapid pen-sketch of his, representing three reclining figures, is distinctly executed with the dashing curves and flourishes of the calligraphist. It looks as if it had been done by some clever writing-master, as a flourishing translation of a study by a learned artist.



The above cut is photo-engraved from an original design executed at the office of the "Journal," and is given as a specimen of pen-drawing and lettering. The above design has been printed, in fine style, on Bristol-board, writing and bond paper; size, 11 x 14. The Bristol-board is for framing, and the paper for rolling or folding. It is also printed upon a fine quality of Bristol-board, for framing, 17 x 22. This design is believed to be the most artistic and tasty form yet published for a Marriage Certificate. Single copies of size 11 x 14 mailed for 50 cents; 18 x 22, \$1. Free as a premium with the "Journal." Either size given.

well; yet, if the patient cannot do his, death is inevitable.

Again I repeat, "Position gives power," if it be properly taken.

Study carefully the minutiae, and as you improve in a general way, you will find Position keeping pace with all the rest of the essentials to good writing.

8. Why do so many fail in attempting to do their best?

9. What are the advantages of combinations?

10. Why are extended movements that contain capital letters easier than single capitals?

11. What constitute a standard set of capitals?

12. What has determined our present system of writing?

13. What determines the slant of each capital, supposing the standard forms be taken?

14. What is the difference between an amateur and a professional?

15. Can any professional penman execute a set of capitals with ink as perfectly and satisfactorily at a single dash as when several efforts are given each letter?

16. Is it objectionable to check the hand suddenly at the finish of a capital letter?

17. Why are A, N and M so given, as

Extra Copies of the "Journal"

will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

The extraordinary illegibility of the late Dean Stanley's handwriting is known to all friends, and has been supposed to arise simply from haste and carelessness. Certain correspondents have lately sought to prove that the Dean was unconscious of his sins in this direction, but a statement from his old friend Max Muller goes far to disprove their theories. Muller complained to him one day of a difficulty experienced by himself in writing, and well known to all who wield a pen many hours daily, being called by some doctors, *Schreibekrampf*, or writers' cramp. "Ah, don't you know," Stanley hastened to answer, "I have had something like that all my life. I cannot control my fingers, and it is why my handwriting has always been so wretched." So far from being unconscious the Dean himself told numberless stories of

M. Angelo, in this design, appears to have been intoxicated with his own facility and to have lost his self-control without which there can be no truthful modulation of line.

—Hamerton's Graphic Art.

Remember, that if you renew, or send in your subscription to the JOURNAL, before February 1st, you will get a 75 cent book free, or a \$1 book for 25 cents extra.

A Munich professor has invented a bracket that will remedy the affliction known as "writer's cramp." The penholder is fastened to the bracket in such a manner that it can be used to write with ease and without bringing the fingers into use at all. The hand can rest on the table, moving easily along as the letters are traced, and it is said that little practice is required to give expertness in the use of the invention.—Boston Transcript.

THE SLEEP OF THE JUST.

THE LAMBY.

I slept in an editor's bed last night,
When an editor chanced to be sigh;
How I thought as I tumbled the editor's bed,
How easily editors lie!

THE EDITOR.

If the lawyer slept in the editor's bed
When no lawyer chanced to be sigh,
And though he has written and never said,
How easily editors lie,
He must then admit, as he lay on that bed
And slept to his heart's desire,
What'er he may say of the editor's bed,
That the lawyer himself was the liar.

—Chambers's Journal.



And TEACHERS' GUIDE.

Published Monthly at \$1 per Year.

D. T. AMER, Editor and Proprietor.

955 Broadway, New York.

Single copies of the JOURNAL sent on receipt of the Specimen copies furnished to Agents free.

ADVERTISING RATES.

Single insertion, 10 cents per line per week.	1 month.	3 mos.	6 mos.	1 year.
1 line.	\$1.00	\$2.50	\$4.50	\$7.50
10 lines.	10.00	25.00	45.00	75.00
100 lines.	100.00	250.00	450.00	750.00
1000 lines.	1000.00	2500.00	4500.00	7500.00

Advertisements for one and three months payable in advance. For four months and one year, payable in advance. No deviation from the above rates. Binding matter 50c per page.

LIBERAL INDUCEMENTS.

We hope to render the JOURNAL sufficiently interesting and attractive to secure not only the patronage of all those who are interested in skilled writing or teaching, but the support and active co-operation of non-educational writers and artists. Yet knowing that the laborer is worthy of his hire, we offer the following:

PREMIUMS.

To all who remit \$1 before Feb. 1st, we will mail the JOURNAL one year and a copy of the "Handbook of Penmanship" (25c value) bound in paper. For \$2 the "Handbook" in cloth, and the "Standard Penmanship" (25c value) will be sent with the first copy of the JOURNAL.

In place of the above, we will mail, free to one non-subscriber remitting \$1, a choice of either of the following:—
The Centennial Record of Progress 22x32.
"Distinguished Eagle" 24x32.
"B. and G. Ring" 24x32.
"Pen's Progress" 19x24.
"Pen's Progress" 19x24.
"Pen's Progress" 19x24.
"Pen's Progress" 19x24.

The price of each of these works, by mail, is 50 cents. Subscribers can receive any other copies than those of their choice, if ordered with their subscription, at 25 cents each.

On any person sending their own and another name as subscribers, enclosing \$2, we will mail to each the JOURNAL and premium one year, and forward, by return of the mail, a copy of either of the following publications:

Complete Normal System of Lettering

Or Penmanship.

For three names and \$3 we will forward the large Centennial picture 24x40 in.; or, for \$2, Or, a copy of either, Anne's Handbook of Artistic Penmanship (in cloth), or the "Standard Penmanship" (in cloth). For seven names and \$7 we will forward a copy of "Williams & Puckett's Guide" (reals for \$3) or, for twelve subscribers and \$12 we will send a copy of "Ages's Compendium of Ornamental Penmanship" (in cloth), or a copy of "Williams & Puckett's Guide of Penmanship" (reals for \$3).

TO CLUBS:

Without a SPECIAL PREMIUM to the sender, we will remit the JOURNAL, one year, with a choice from the works mentioned, to each subscriber as follows:

1 copy.	10 copies.	25 copies.	50 copies.
\$1.00	\$2.50	\$4.50	\$7.50
10.00	25.00	45.00	75.00
100.00	250.00	450.00	750.00
1000.00	2500.00	4500.00	7500.00

The JOURNAL will be bound as neatly as possible on the first of each month. Matter designed for insertion must be received on or before the 10th.

Remittances should be by Post-office Order or by Registered Letter. Money forwarded in kind is not sent at our risk.

PENMAN'S ART JOURNAL.

352 Broadway, New York.

LONDON AGENCY.

Subscriptions to the PENMAN'S ART JOURNAL, or orders for any of our publications, will be received and promptly attended to by the

INTERNATIONAL NEWS COMPANY.

111 Bouverie Street, [Floor 5th.]

London, England.

Notice will be given by postcard to subscribers at the expiration of their subscription, at which time they may, if all agree, be stopped until the subscription be renewed.

NEW YORK, JANUARY, 1883.

Our New Year's Greeting.

In entering upon a new, and the seventh, year of its existence, the JOURNAL greets its many thousands of readers with its best wishes for their prosperity and happiness. The past year has been one of unusual prosperity throughout the land, and in the JOURNAL has enjoyed a large share.

The subscribers now numbering nearly three-fold those of last New Year, with every indication for increase during the present year is superior to that of the last. The promptness with which renewals are being made, and in most instances accompanied with one or more new names and the most flattering messages on behalf of the JOURNAL, is at the same time encouraging and inspiring to its editors; and to all by whom such favors are bestowed, the JOURNAL bears the most earnest recollection and thanks. Prospects bright for the JOURNAL, and for the cause of penmanship, for the liberality of its patrons, for the propinquity to the literary of their support, will be the means in the hands of the publishers for enhancing its beauty and excellence.

During the past year the regular size of the JOURNAL has been enlarged from six

to twelve pages, and, several times, sixteen pages have been found necessary to contain the matter which seemed to demand a place in its columns. That we shall soon find it necessary to make the issue regular at sixteen pages is very probable; enlarged as it is to twelve pages, (and probably an increase to sixteen), without change from its originally low price of subscription, is certainly a pledge to its patrons of a liberal course in the future.

We believe that nowhere else are combined so many circumstances favorable to the publication of a model penman's paper as in the metropolitan city of the new world, and in the present publication offices of the JOURNAL; and it is our purpose to avail ourselves of these circumstances to the fullest extent possible for maintaining the JOURNAL, as it is now recognized to be, pre-eminently the chief of penmen's papers.

The "Penman's Art Journal" and "Teachers' Guide."

On the first day of January the subscription-list and the goodwill of the *Teachers' Guide*, published by J. D. Holcomb, at Cleveland, Ohio, were transferred to the publisher of the PENMAN'S ART JOURNAL; hence the addition to its former title, which will be observed upon this issue. The *Guide*, as conducted by Mr. Holcomb, has been well edited, interesting and spicy, and has

We have frequently and cheerfully commended the merits of the JOURNAL, and now that it is to visit our friends in place of the *Guide*, we bespeak for it a hearty welcome. It is an able exponent of a much-needed educational reform, and teachers, especially, should give it the benefit of their influence and support.

We trust that all the readers of the *Guide* who are not already familiar with the JOURNAL will thank us for bringing such an excellent publication to their notice, and that they will forward their subscriptions to J. D. Holcomb, the publisher, as soon as our obligations to them are cancelled.

Thanking our subscribers for their generous support of the *Guide*, and hoping that this change will meet with the approval of all, we remain, their friends,

J. R. HOLCOMB & Co.,

Late Publishers of Teachers' Guide, Cleveland, Ohio, Jan. 1st, 1883.

Report of the Convention.

The Report of the Convention held last June at Cincinnati, Ohio, by the Business Educators and Penmen of America, is now ready for distribution. It constitutes a volume of 130 pages, and will be very interesting and valuable to all persons interested in any department of business education or penmanship. It is to be regretted, however, that many of the most interesting dis-

opening of an account in the name of the subscriber, the making out and sending of a bill, which, if done with all, would require a number of assistants, to pay whom would lead to bankruptcy, and if credit is given to one, why not to all who request it? So far as ability or willingness to pay is concerned there are very few of our subscribers with whom we are acquainted that we should be unwilling to wait for many times the price of a subscription. There are some who know, and all strangers, we should be unwilling to trust—who is to discriminate? Certainly not a mailing clerk. Hence, we should be personally burdened with all such responsibility and detail; besides, much unpleasantness would arise from the discriminations we should be obliged to make. We must, therefore, in all cases decline to recognize requests for renewals or subscriptions which are unaccompanied with the cash.

Charles Chabot.

ENGLISH EXPERT IN HANDWRITING.

A London daily newspaper, in a recent editorial on the death of Mr. Chabot, the expert in handwriting, says: "Brothers frequently write singularly like each other, and any one who has paid the slightest attention to the subject cannot fail to notice the broad penmanship which the calligraphy of certain people possesses in common. There is no mistaking the plain, expansive,



won an enviable place among its contemporaneous educational periodicals. Its emergence in the JOURNAL adds at once many thousand names, chiefly of active teachers, to the JOURNAL. The addition of its title to that of the JOURNAL we deem to be a very appropriate in view of the fact that a very large proportion of each issue of the JOURNAL has been devoted to practical instruction in writing and to other departments of education and business. It will be the special effort of the editors of the consolidated paper to so conduct it that, while it will be able interesting and valuable as a representative of the penman's art, and as a guide to good and efficient teaching, its general educational and literary merit shall be such as to commend it to its many patrons, and enable it to hold an honorable rank among the educational periodicals of the day.

The "Teachers' Guide" Consolidated with the "Journal."

To the Subscribers of the Teachers' Guide:

In accordance with previous announcement, and for sufficient reasons already published, the subscription-list of the *Teachers' Guide* has been transferred to that of the PENMAN'S ART JOURNAL, the publisher of which assumes all our obligations to subscribers. The JOURNAL will be mailed, regularly, without extra charge, to our subscribers until their subscriptions expire.

ussions and blackboard expositions of writing and methods of instruction could not be native in the report, partly from their very nature, and partly from the absence of the reporter from the special afternoon and evening sessions of the penmen; but it is, to say the least, an interesting and valuable report. The price per copy has been fixed, by the Executive Committee, at 50 cents; on receipt of which, copies will be mailed from this office.

Ending Subscription.

It is our invariable rule to give notice, by post-card, to each subscriber at the expiration of his term of subscription, and to discontinue the JOURNAL at that time unless the subscription is renewed, and in no case is a renewal made, or a name entered as a subscriber upon our books, until the subscription-price is paid. Many minds are received requesting that the JOURNAL be not discontinued, and also requests that the JOURNAL be mailed to the sender, as a subscriber, on a promise to pay. To any person having a knowledge, or any just conception, of the immense labor and detail of conducting a paper with so large a circulation as that of the JOURNAL, it will be very apparent that strict and uniform rules must be observed, else a disastrous increase of labor and confusion would result. The renewal or taking of a subscription without payment would necessitate the

clearly formed letters of those who have been taught to write in the schools of America. The admirable handwritings of the Scandinavians are so much alike that experts will be able to pick out from a hundred examples almost every one executed by a Dane, a Norwegian, or a Swede. The Italian handwriting is also so marked that it is one of the 'styles' affected by writing-masters, and the pretty, scratchy characters of a Frenchman, with their flourishes and sudden redundancies, inevitably suggest the gay, volatile, fickle character of the race to which they belong."

Mr. Chabot was one of the most celebrated of experts ever employed in the English courts; he gained his first notoriety in a will case in which his chief point was that, in examining a large number of documents admittedly written by the testator, he had in no single case found the letter "a" connected with the other letters, whereas in the disputed will it was sometimes so connected and sometimes not. The will was broken. He was also employed by Hon. Edward Twissell in the examination of the handwriting of the famous Junius letters, and its comparison with that of the several suspected authors of those letters, with the view of discovering their true authorship. The result of Chabot's investigation was published by Mr. Twissell in a quarto volume of 300 pages of letter-press, and 267 lithographic plates, constituting the most extensive and exhaustive treatise upon

expert examinations of handwriting ever published. It would seem by that report that Mr. Chubb's second in establishing beyond a doubt the identity of the writing in the Janius letters with that of Sir Philip Francis.

Binding "Journals."

We believe that no subscriber to the JOURNAL, who has once seen our Common-sense Binder, will ever do without it. By its use the JOURNAL is not only perfectly preserved, but as convenient for reading or reference as a book. Each binder will hold, securely and well, four volumes of the JOURNAL, and each number is added without difficulty or loss of time. Owing to the recent numerous orders, we have been able to reduce the price from \$1.75 to \$1.50, at which the Binder will hereafter be mailed post-paid. By its use the value of the JOURNAL is more than doubled to any subscriber.

The "Journal" for Practical Writing.

A person for the first time glancing at a copy of the JOURNAL, and observing its many flourished and ornamental designs which appear upon its pages, might be led to suppose that it was the primary purpose of its editors to teach and illustrate fancy penmanship; but we trust that none of its regular readers are entertaining such an opinion, for there could be no greater mistake. The vast preponderance of all the editorial matter, as well as illustrations that have emanated from the office of publication, have been in the line of practical writing and practical teaching, and will most certainly continue to be so.

The columns of the JOURNAL are open to meritorious communications and illustrations upon all departments of penmanship, and even other subjects of general interest; but the primary efforts of its conductors will be in behalf of practical writing, for where one patron can derive advantage from any kind of fancy penmanship, one hundred or more will be benefited by plain practical writing, and our motto will ever be—The good of the many rather than the few.

The King Club

For this month comes from Bryant, Stratton & Sadler's Business College, Baltimore, Md., sent by W. H. Patrick, the accomplished penman of that institution; the club numbers ninety-eight. The Queen Club comes from the La Crosse (Wis.) Business College, and is sent by H. C. Carver; it numbers fifty-four. Mr. Carver is a recent graduate of Musselman's Gen. City Business College, Quincy, Ill. He is an accomplished penman, and evidently a popular teacher. In the November number of the JOURNAL, page 103, was reproduced a specimen from his pen, with which, by some oversight, he was not credited. The third club in size numbers fifty-one, and was sent by L. Arns, teacher of writing, at Archibald's Business College, Minneapolis, Minn. Mr. Arns is an old hand at sending

clubs; they come from him large and often; there are few teachers to whom the JOURNAL is more indebted for subscribers than to him. The number and size of clubs since January 1st has been quite unprecedented with the JOURNAL. To all the senders we return our thanks, and regret that each cannot have the honor of sending the King.

Hymeneal.

H. T. Loomis, one of the proprietors of the Spencerian Business College, Cleveland, Ohio, and one of the most accomplished penmen and teachers of the West, was married, on December 26th, to Miss Lida Stradley, at the residence of the bride in Rochester, Ind. We abstract the following from the *Rochester Sentinel*, which contained a long and glowing report of the occasion:

"Mr. Loomis is a young man of fine appearance and address and worthy of the jewel he has won. Words of praise for the bride would be out of place in this community where she is so well and favorably known. She was reared here, and by her womanly virtues, gentle manners, and scholarly attainments, has endeared herself to all who love her for her modesty and ladylike deportment. The school in which she was a teacher has lost one of its best instructors, and society one of its cherished members, by her departure, but all join in wishing her a long continuation of the pleasures of life

of the vices of a badly formed handwriting. It is the only first-class publication giving a full library of practical writing, while our new "Hand-book of Artistic Penmanship" is devoted exclusively to ornamental penmanship.

Both of these complete publications, together with the JOURNAL, for one year, are sent by mail on receipt of \$2.

This is the month for the Eagle and Stag. Will Brother Gaskell please note the change of time for the satisfaction of his inquisitive correspondent.

The Highest Monument in the World.

The Washington Monument, which has been so long in process of erection at Washington, D. C., has now reached the height of 300 feet, and is to be carried 250 feet higher—making a total, when finished, of 550 feet, which will exceed the height of the great pyramid in Egypt (at present the highest human monument in the world) by eighty-nine feet. The monument is being constructed of massive marble blocks, seven

Gilded Domes.

The domes of the great churches in Moscow and St. Petersburg are said to be plastered with gold nearly a quarter of an inch thick. The dome of the Isaac Cathedral in St. Petersburg represents a value of \$45,000,000, and that of the Church of the Saviour in Moscow, \$15,000,000.

Query.—How many more smiles do these 60,000,000 of dollars in gilded domes win from heaven than they would if judiciously expended in teaching the ignorant and semi-civilized masses of Russia how to read and write; or, in other ways for relieving them from their grinding poverty and hardship?

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, or Canadian postage-stamps.

PHILADELPHIA, Jan. 4th, 1883.

Editors of the JOURNAL:

While the JOURNAL is doing its utmost to elevate art, it advocates certain others are doing quite the reverse. For instance, I have received a circular from two particular penmen (I can't recall their names) who, in my opinion, and in the opinion of others, are either fools themselves, or knaves. Such clap-trap as they use degrades the art, and if it does not virtually drive others out of the profession it deters many from entering it. I quote from a letter from four to eight dollars a day you must be a fool." The circular alluded to is full of this stuff. What does the JOURNAL think of them?

Respectfully, C. A. BUSH.

We do not know what circulars are alluded to by Mr. Bush, but we will say, in answer, that we often see circulars which justly merit such criticism as Mr. Bush gives. It is our conviction that if such advertisers could know how greatly they lower themselves in the estimation of all sensible people by such "clap-trap" and "braggadocio," we are sure that they would omit it. Who writes himself a champion might as well say to the world, "Behold an ass!"

Send \$1 Bills.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not one miscarriage will occur in one thousand. Enclose the bills, and where letters containing money are sealed in presence of the postmaster we will assume all the risk.

RUSTIC ALPHABET



The above cut represents a portion of one of three original rustic alphabets which appear in *Amer's Hand-book of Artistic Penmanship*—a 32 page book, giving all the principles and many designs for flourishing, with nearly thirty standard and artistic alphabets. Mailed free, in paper covers, (25 cents extra in cloth), to every person remitting \$1 for a subscription or renewal for the "Journal," before Feb. 1st. Price of the book, by mail, in paper, 75 cents; in cloth, \$1.

that belong to the lovely and good, and may clouds of sorrow never darken her pathway in her new relations in life."

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Unrivaled.

The sale of this unrivaled "Standard Practical Penmanship" since its issue during the past nine months has, beyond question, never been equaled by any chirographic publication in this country nor in Europe.

It is in elegant portfolio style, and embraces complete work on elementary writing, book-keeping forms, and business correspondence. It is conducted by the leading penmen and business educators to be the only reliable self-instructor for those desiring to learn to write, or to rid themselves

feet long by three feet six inches wide, which are lifted into their place at the top of the work by a steam elevator.

There will be a staircase extending to the top. Costly blocks of marble have been sent by various foreign governments, which are being placed on the inner facing of the walls.

The Hand-Book.

Owing to the unusual pressure upon our time during the holidays, we were not able to complete the plates of the Hand-Book quite as soon as we anticipated at the time of its announcement; but the work is on the press. Round copies will be ready to mail inside of ten days, when all orders will be promptly filled.

Our Premiums.

Inasmuch as the JOURNAL will, this month, be mailed to many thousands persons who have no knowledge of the character or style of the premiums, one of which is given free to every subscriber, we have added four extra pages for the purpose of inserting cuts—reduced size—of a portion of them.



Answered.

J. S., Upper Sandusky, Ohio, incloses specimens exhibiting great improvement in his writing from practicing after the copies and instruction given in the JOURNAL, and submits the following question: In the front position at the desk should the upper right corner of the paper be opposite the chest? *Ans.*—There may be a difficulty in determining just which corner of the paper is referred to as the "upper," except in connection with the illustration referred to (No. 2, in the July number). In all positions at the desk the paper should be held parallel, and the ruled lines at right angles to the arm.

H. M. F. N., Carlisle, Pa.—"What is the proper method of determining the actual improvement inside during a period of, say four weeks' practice, having preserved a specimen of writing at beginning for comparison at close of term. 2d. Would the introduction of oblique penholders in primary and grammar schools be an advantage or a detriment to them? *Ans.*—1st. At close of lessons have specimens written, in class-room, of uniform length and composition, as also should have been first specimens—and all designated by number instead of the name of the writer—so that there may be no partiality exercised by the examining committee. The specimens should then be compared—first, in respect to correctness in forms of letters; second, grade of combination and ease of movement; third, proportions, spacing, slope, shade, etc. *Ans.* 2.—We would not commend the oblique holder for use of learners, and especially in the lower grade of schools. The oblique holder has no advantages over the straight holder if properly held; but as many writers find it impractical or quite difficult to maintain the hand in a position sufficiently turned toward the person to bring the ribs of the pen flat or upon the paper, the oblique holder is introduced to obviate this difficulty, and is serviceable only for that purpose.

E. P. B., Richmond, Va., asks several questions respecting the use of the oblique holder, which questions are substantially answered above, except as to the manner in which the oblique holder should be held, which is the same as for a straight holder.

E. H. D., Toledo, O.—How many lessons in the course by Prof. Spencer, and can I get the back numbers of the JOURNAL from the beginning of the course? *Ans.*—There are to be eight more lessons, making a course of sixteen in all, and you can have your subscription begin with the May num-

ber, 1882, which contains the first lesson. The JOURNAL, from May to January, 1884, with a choice of two from seven premiums, will be mailed for \$1.50.

J. E. S., Prescott, Canada.—Does your "Hand-book of Artistic Penmanship" give copies and instruction in practical writing. *Ans.*—No; none whatever. It is designed as an aid in artistic pen work and lettering, exclusively. The "Standard Practical Penmanship," which we mail for \$1.00, is the best guide to practical writing published. That and the Hand-book will be mailed together for \$1.50. The JOURNAL included, one year for \$2.00.

G. S., Gilewood, Mo.—1st. "Can anyone become a good penman by practicing from a compendium? 2d. What is the use of

and securing patrons for plain writing; it is itself in demand, and remunerative for card-writing, engrossing, drawing, etc. 3d. Many of our best penmen and teachers of writing passed their early years upon a farm, which we do not think to have been to their disadvantage, as, if their fingers and muscles were somewhat hardened, they were also strengthened and better fitted for prolonged labor and endurance. 4th. Which is most profitable depends chiefly upon the peculiar characteristics of each individual. If a person is a good teacher of writing, and has a taste and genius for getting up classes, itinerant teaching pays well; otherwise, not; but good writing and teaching pay, in connection; with district schools, many people organize classes in neighboring schools

Books and Magazines.

"Illuminated book of Tallygraphy," by D. P. Lindsley, 232 Broadway, New York, is a book of 172 12mo. pages, in cloth, \$2. So far as our limited knowledge of shorthand-writing enables us to judge of works of this kind, it is a meritorious publication. It is finely printed and bound. The author claims that Tallygraphy possesses many advantages over the various systems of phonography, which is shown by comparison in this work.

"Vick's Floral Guide for 1883" is the most exquisitely and profusely illustrated floral publication that we have ever examined. What it does not represent, or tell about its cultivation, in the floral or horticultural line, is scarcely worth inquiring after. It is printed on the best of paper,

has three colored plates of flowers and vegetables, and full of useful information. Those who send 10 cents for it cannot be disappointed, as the plates alone are worth the amount. Address, as in past years, James Vick Rochester, N. Y.

"Crittenden's Commercial Arithmetic and Business Manual," designed for the use of high schools, academies, colleges, teachers, merchants and business men. By John Groesbeck, consulting accountant, and principal of Crittenden's Philadelphia Commercial College. Containing 410 16mo. pages. Eldridge & Brothers, Philadelphia, publishers. It is splendidly printed and bound, while, in its arrangement and manner of treating its various subjects, it is clear, concise and admirable. It appears to contain just about the matter desirable for an arithmetic, designed as a textbook for advanced pupils, and a book for reference in a business office.

"The Art Amateur for January" features over thirty designs, illustrations and practical suggestions for artwork and home decoration which make this admirable magazine a welcome visitor in so many cultured American households. A superb portrait of the famous English etcher, Francis Seymour Haden, some striking chaste and peaceful sketches by Walter Shirlaw; a very interesting collection of miniature by Cowsey, and a double-page of Salomagnudi Exhibition sketches, are notable features of this number. The illustrations of Vollmar faience, artistic furniture and pianos, tapestry, needlework and jewelry are especially good. Practical articles on fan painting, miniature painting, china painting, and art needlework are given, together with valuable "hints for the home" and "answers to correspondents." In the supplement sheets are full-size designs for a panel of cherub heads, apple-blossom decoration for a vase; birds and pine-needles for a cup and saucer; an ivy and owl decoration of seventeen tiles for a fire-place facing; a



The above cut was photo-engraved from a pen and-ink drawing 2 1/2 x 3 1/2, executed at the office of the "Journal." Larger copies have been printed, by photo-lithography, on fine pt. paper 10x12, one of which is given as a premium with the "Journal." Copies mailed to others than subscribers for 50 cents each.

ornamental penmanship! 3d. Can a boy who has done hard work upon a farm become a fine writer? 4th. Which is the most profitable employment: teaching writing (itinerant), or teaching district school? 5th. Do you judge from my writing that I could become a fine penman? *Ans.*—1st. A person may become a good writer by practicing carefully from good copies at home, without a teacher; but, if practicable to do so, it would be economy, of time at least, to take lessons of some experienced teacher; a few timely criticisms and suggestions from such a teacher might save months of hard, and often discouraging, practice. 2d. Ornamental penmanship has many uses: it aids in attracting attention

and towns, evenings, and often make respectable compensation beyond their salary. 6th. We judge that, with a little of the right kind of instruction and practice, you might become a good writer. You need to give attention to movement, and we think it would pay you to get the "Standard Practical Penmanship," as it is the best aid known to us for self-learners.

W. R. C., Garfield, Kansas.—Which is best—a large or small penholder? *Ans.*—A medium-size, unpolished holder is the best. Answer respecting oblique holder given above.

Education embraces the culture of the whole man with all his faculties.

four-page floral design from the Royal School of Art Needlework, for an embroidered screen; part of an embroidered copy, and extero borders for prayer-book illumination. Price, 35 cents. Montague Macks, publisher, 23 Union Square, New York.



The Juliet (Ill.) Business College, conducted by Prof. H. Russell, is highly commended by the press of that city.

W. R. Dearborn is teaching writing at Fisherville, N. H., from which place he sends a club of twelve subscribers.

In the December number of the JOURNAL we gave the address of W. R. Lockland, Detroit, Mich. It should have been Omaha, Ill.

W. A. Beardsley is teaching writing at Faddis's Business College, St. Paul, Minn., from which institution he sends a club of twenty-seven subscribers.

C. H. Peirce, of Keokuk, Iowa, Mercantile College, reports a larger number of students in attendance than ever before. He sends a club of twenty-two names.

At the closing exercises of the Bryant, Stratton & Sudler's Business College for the holiday vacation, nearly 300 certificates were awarded to the students.

E. L. Burnett and G. D. West are teaching writing in North Carolina.

J. R. Lindsay, who, with Mr. Eaton, conducts a business college at Winnipeg, Manitoba, Can., sends a club of twelve subscribers. Mr. Lindsay is a superior writer.

A. S. Dennis has charge of the penmanship department in the Iowa City (Ia.) Commercial College, from which institution he sends a club of twenty-one subscribers to the JOURNAL.

New and commodious rooms for the Bryant & Stratton, Buffalo (N. Y.) Business College, in the Fireman's Insurance Building, were dedicated, with appropriate and interesting ceremonies, on the 4th inst.

G. W. Michael, who for some time past has conducted a penmanship school at Delaware, O., has transferred his school to Oberlin, O. Mr. Michael is enthusiastic, and apparently successful in the prosecution of his profession.



Specimens worthy of note have been received as follows:

J. C. Miller, Kellogg, Pa., a superior specimen of practical writing, drawing, and lettering; J. W. South, Washington, D. C., an elegantly written letter, accompanied by a well-deserved and highly complimentary notice from the Washington press, from the St. Louis Mercantile College, a letter; A. N. Palmer, Cedar Rapids, Iowa, several skillfully executed specimens of flourishing and calligraphy; A. E. Dearborn, Union, N. Y., a flourish; R. M. Neale, Central City, D. T., a flourish; P. H. W. Moore, Epping, N. H., a flourish; W. H. Cleary, Vernon, Mich.,

a letter; G. W. Ware, a student at Fort Worth, Texas, Business College, a flourishing bird; D. E. Blake, Saybrook, Ill., a flourishing bird, and plain and fancy card-specimens; W. A. Schell, Foxbury, Pa., a letter, and set of capitals; L. A. Aire, Minneapolis, a letter; L. C. Williams, Lockport, N. Y., a letter; R. H. Hill, Waco, Texas, a letter, and specimens of practical writing; D. H. Snook, North Liberty, Ind., letter, and card-specimens; C. I. Perry, penman in the Bryant & Stratton Business College, Louisville, Ky., an elegantly written letter; Hubert F. Probert, Dunkirk, N. Y., a very fine specimen of portrait drawing; F. A. W. Salmon, East Bloomfield Station, N. Y., a letter; J. C. Breesford, Mitchell's, Ohio, a

letter, have constituted one of its many interesting features. In fact, we do not know how the JOURNAL, either as regards its admirable advice to learners and teachers of writing, its literary matter, the excellence of its typography, or the art and skill displayed in its production of illustrations, can be improved. It is certainly the pre-eminent specimen of penman's papers.—*Penn's College Journal*

"It is really a magnificent journal, giving instruction in everything pertaining to the art of writing, with the most elegant specimens of penmanship—both plain and ornamental. The JOURNAL is the handsomest paper we have ever seen, and we have seen several handsome papers."—*Shorthand Writer*.

"It is notably beautiful and complete, always interesting and instructive."—*The Clerk*.

"It is expert, and is the most excellent of penman's periodicals. It is, in truth, a thing of beauty, as well as

formation and instruction in the penman's art."—*Plains Tribune*.

"It is ably edited by D. T. Ames, the acknowledged expert in penmanship, and is a handsome twenty-page monthly, full of valuable information, prettily illustrated with artistic pen-drawings."—*N. T. Freeman's Weekly*.

"THE PENMAN'S ART JOURNAL has furnished and is still giving some valuable articles on 'experts in penmanship.' We hope brother Ames will continue his invaluable mail-order club, which has cleared away."—*Book-keeper and Penman*.

"The illustrations in artistic penmanship, from penmen of note, are very superior specimens, but to far the greater number of subscribers 'plain penmanship' is the 'main man,' which have reached the 7th Number, most be one of the most useful features of the paper. These lessons are fully illustrated by drawings and contain elaborate instructions for the correction of bad habits of writing as well as the formation of correct ones."—*Art Master*.

"It is one of the most attractive and valuable illustrated periodicals of the day. Its lessons in practical writing are of immense value to every teacher and pupil of writing, while its finely illustrated pages are a feast to the eyes of every student of penmanship."—*St. Louis (Mo.) League*.

"It is a really artistic and excellent literary production. They are in it just such things as gladden the heart of the young student, and tend to improve their writing, and are no less appreciated by lovers of the beautiful in art and systematic penmanship."—*The Book-keeper*.

"It is truly an artistic paper and cannot be too highly commended. Each number is a gem of both appearance and its reading matter, claims preparation. For those who desire to become accomplished penmen, it is simply invaluable."—*The Faithful Worker*.

"This is the 5th year of its publication, and during this period it has earned a widespread and powerful influence in every department of penmanship. To the teacher it is full of instruction. To the student, it presents the correct and best specimens of the penman's art. We believe that anyone interested in fine and correct writing—and everyone should be—can in no way better serve a dollar than to subscribe for the JOURNAL."—*Boston's Monthly Digest*.

"It is truly an Art Journal, and, as such, all who love the artistic career of shorthand will be delighted with it. In this issue we quote from the JOURNAL an article on 'Flourished Writing,' which is worth ten times the full subscription price to prospective subscribers who are inclined to 'flourish' with the pen."—*Birmingham's Church and Hand Writer*.

"THE JOURNAL is one of the best class papers published, and we need not be a professional penman to appreciate its merits."—*The Library Journal, Cal.*

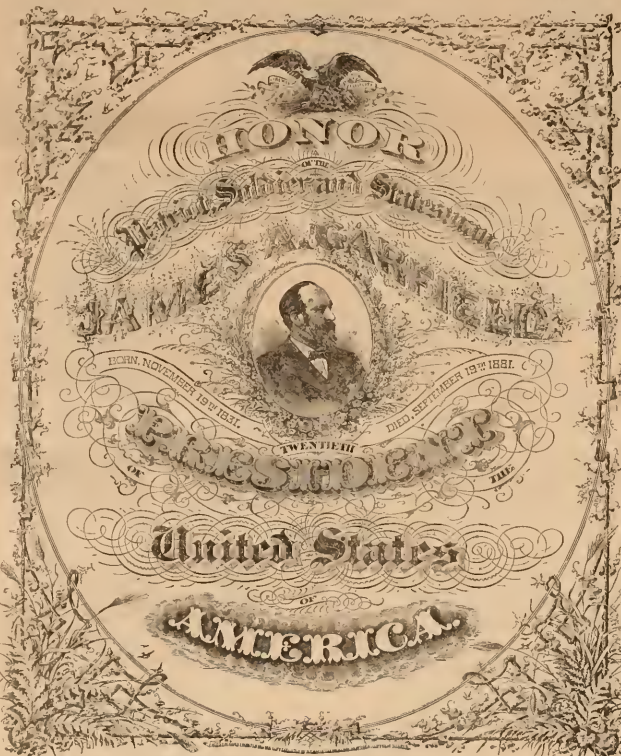
"It is one of the finest, most attractive and most valuable of our exchanges."—*New England Fifth Avenue*.

"It is as nearly an ideal paper as we can expect to find in this imperfect world. The appearance is fine, the matter excellent, and the writing unimpeachable. H. C. Spencer's lessons are the best thing yet done in a penman's paper."—*Common Sense in Education*.

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"Every number is worth the yearly subscription-price, and any family where there are growing boys and girls cannot afford to be without it. Just think of it, young friends, what a privilege it would be to gather around your table at home, with pen and paper at hand, and practice penmanship under one of the best teachers in America. This you can do by simply subscribing for THE PENMAN'S ART JOURNAL. Henry C. Spencer, of Washington, D. C., is one of our outstanding penmen. His plain writing in the JOURNAL, which has so fully explained and illustrated, that any person who has common sense, with one or two eyes, a good light arm, and five fingers, may with this instruction alone, learn to write and do it well. It is not all; every number of the JOURNAL is filled with choice reading matter. Penmen from all parts of the country contribute to it. Every number of the JOURNAL is our public schools should subscribe for this paper."—*Boston's City Journal*.

"It is a most excellent magazine."—*Student's Journal*



The above cut was photo-engraved from a pen-and-ink drawing, 22 x 28, executed at the "Journal" office. Larger copies have been printed, by photo-lithography, upon fine plate paper, 20 x 24, one of which is given as a premium with the "Journal." Copies mailed to others than subscribers for 50 cents each.

photograph of a pen-drawing, entitled, "Uncle Tom's Cabin," L. A. D. Han, penman at the Davenport, Iowa, Business College, a flourishing stag with lettering; W. H. Patrick, penman at the Bryant, Stratton & Sudler's Business College, Baltimore, Md., a letter; H. C. Carter, La Crosse, Wis., a letter; L. A. Aire, Archibald's Business College, Minneapolis, Minn., a letter; H. C. Clark, Tinianville, Pa., Business College, a letter; L. B. Lawson, Red Wing, Cal., a letter, and club of twelve subscribers; C. N. Crumlie, Bushnell College, Russell, Ill., sends flourishing bird and letter.

Complimentary from the Press to the "Journal."

The following are a few of the many flattering notices from the press, received during the past year:

"THE JOURNAL is a twelve-page paper, printed in the most elegant style, and every number is filled with interesting and valuable information to all classes of readers. It is ably edited by D. T. Ames, the leading penman of the country, assisted by W. F. Kelley, who is not only an experienced teacher and penman, but a brilliant writer. His paragraphs by Penwork, and educational notes and facts, which have appeared in each issue of the JOURNAL,

of the greatest utility, and the low price of subscription (if a year) place it within reach of almost everybody. A good time to subscribe is now, at the beginning of a new volume. We advise all our readers to send ten cents for a sample copy."—*North Shore Schoolmate*.

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"It is a practical writing instructor, and should be taken by all interested in self-improvement in writing, and in matter pertaining to the cursive script."—*Shorthand Record*.

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"It is an eight-page fully illustrated and excellently printed monthly, devoted exclusively to the art and science of teaching penmanship."—*Buffalo Journal*.

"Contains a large amount of useful and instructive reading and lessons in penmanship. It contains several beautiful drawings made by pen artists. We can recommend this beautiful and instructive paper to all who wish to attain to the highest accomplishment of good writing."—*Detroit City (La.) Commercial*.

"No paper comes to us that we prize more highly than the PENMAN'S ART JOURNAL, published by D. T. Ames, New York. Prof. H. C. Spencer is giving through its columns a course of lessons in penmanship, which a one who works the cut of the paper, H. C. — *The Practical Educator*.

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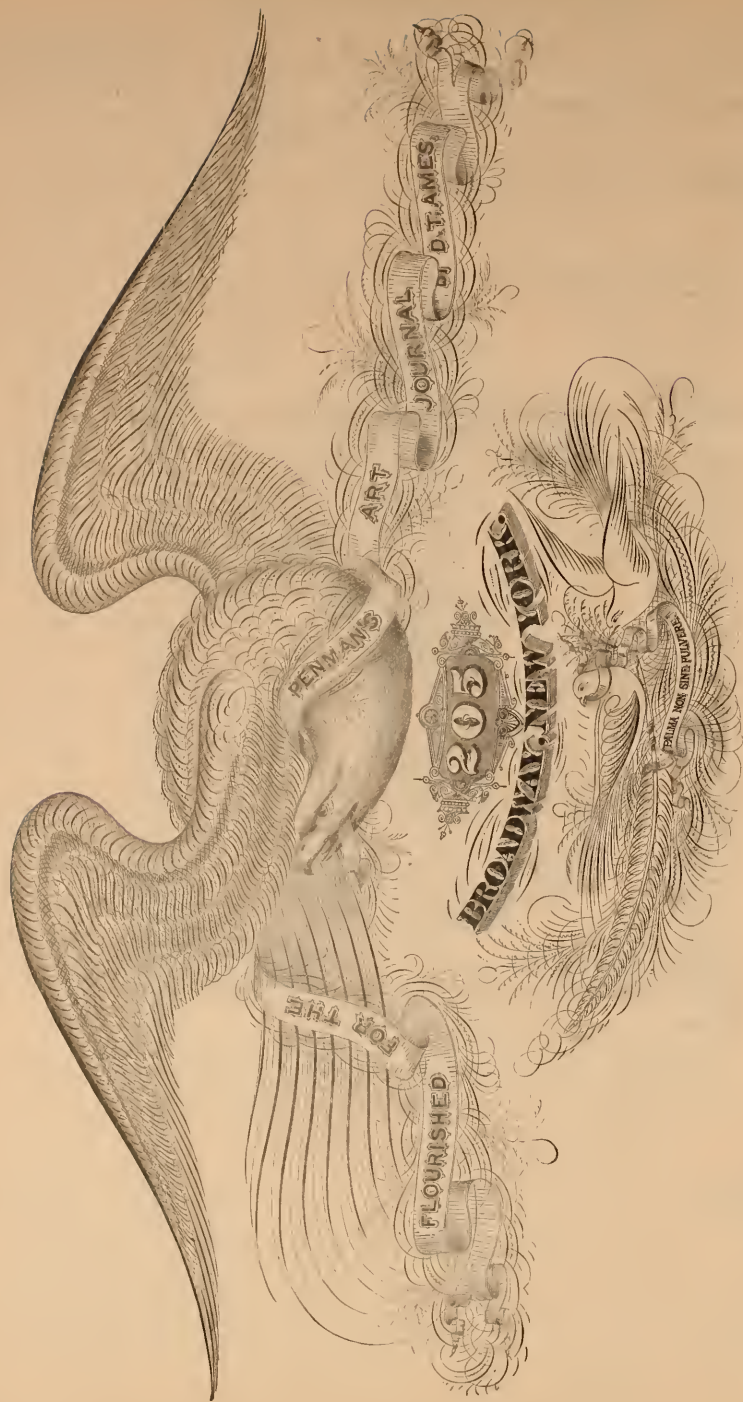
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The truest test of civilization is not the census, nor the size of cities, nor the crops —no, but the kind of men the country turns out.—*Emerson*.



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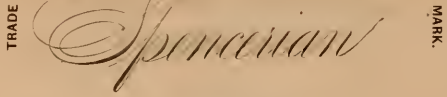
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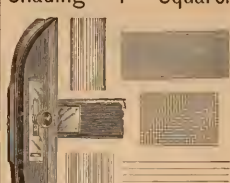
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NEW YORK, FEBRUARY, 1883.

VOL. VII.—No. 2.

Lessons in Practical Writing.

By HENRY C. SPENCER.
Copyright, February, 1883, by Spencer Brothers



Hold your pen lightly.
If you grip it too tightly,
You weary your hand,
And your letters look frightfully—
—Old Copy.

Music puts pupils in a proper frame of mind for writing. Indeed, it so addresses itself to the head, heart and hand as to make pleasant every employment with which it is associated.

In the good old days, when young men and maidens, from all parts of our country, gathered in summer classes at the famous Spencerian Log Seminary, in Geneva, O., to be instructed by Platt R. Spencer, the originator of the Spencerian system, music and poetry were summoned to lend their delightful aid to the task of learning. Oft the strains of Add Lang Syre, in tenor, base and treble, swelled out harmoniously from that rural temple, as they sang the

ODE TO THE PEN.

By P. R. SPENCER.
Hail, serene Pen! to thee we give
Another pleasant hour.
'Tis thine to bid our memories live,
And trace our thoughts in flowers!
The Pen, the Pen, the brave old Pen
Which stamped our thoughts of yore,
Through its bold strokes on again
Our thoughts will freely pore.
In school-day scenes and social hours
It paints our visions gay,
And yields to life's delectable bores
A solace in decay.
Then be thy movements bold and true,
Fond of the laboring snail;
Light stroke and force combine the even
And glaze thus every line.

This ode is now sung by the young men and women who, in large numbers, are learning the Spencerian in their school within sight of the grand dome of our national capital. Perhaps it would not be amiss to call it our National Ode to the Pen.

We request those who study and practice these lessons to copy the Ode as handsomely as they can, in a free-flowing hand, and preserve it as a sample of their penmanship.

THE TWENTY-SIX CAPITAL LETTERS, and the curves of the small letters, in script, also the curves in Italic print, are based on the oval form; while the curves of the capitals of vertical Round Writing, German Text and Roman Print are based upon the circle.

We present the oval, first, in a diagram, which shows it in comparison with the circle. It will be observed how the flattened sides of the oval come within the circle—the diameter from left to right being diminished; while the ends, more boldly curved, project out-

side the circle, because of the slanting position, which increases the diameter from top to base.

The diagram is designed, also, to be practised for the acquirement of skill. It may be produced as follows: Fix points for the four corners, and draw a square, three ruled spaces in height (width, of course, the same); draw the vertical and horizontal lines through the middle; take the correct writing position, raise the elbow and forearm

To employ whole-arm movement, assume the usual writing position, with forearm resting lightly on its muscle forward of the elbow, then raise the elbow slightly to bring the outside free from the desk, and let the hand glide on the nails of the third and fourth fingers, moved by the action of the whole arm from the shoulder. This is the boldest, freest movement the penman employs, and is not only useful in striking large off-hand capitals, but is also a means of

FOREARM MOVEMENT, which is simply whole-arm movement modified by allowing the forearm to rest lightly upon its large muscle forward of the elbow, may now be employed in striking these large forms in Copy 2. But it is better in this practice to reduce the size to 1½ ruled spaces in height.

Balance the arm nicely upon the muscle and turn the oval letters out quite rapidly. Shape, shade, and smoothness, are the three essentials to be secured in this practice.

COPY 3, presenting the letters medium-hand size, or ¾ of an inch in height, now claims attention.

The forearm movement must be continued as the principal movement, and the fingers allowed to attend and slightly assist.

Study the form, proportions and consecutive strokes of the capitals, carefully, at this stage of the practice, thus:

CAPITAL O. Height, 3 i-spaces, with 2 o-spaces; distance between left curves ½ space. Strokes: left, curve, right curve, left. Shade the first left curve.

CAPITAL D. Height, 3 i-spaces; width, 2 o-spaces; distance between left curves, ½ space; height of stem, 2½ i-spaces; height of loop, ½ i-space. Strokes: compound curve, compound curve, right curve, left curve. Shade on stem.

CAPITAL C. Height, 3 i-spaces; width of large loop, and the spaces to its right and left, each ½ of a u-space. Stroke: left curve, right curve, left, right. Shade the third stroke.

CAPITAL E. Combines C and O. Main height, 3 i-spaces; length of whole top portion on the left side, 1 i-space; length of lower portion, 2 i-spaces; width of whole top, ½ u-space; width of lower oval, 1½ u-spaces. Strokes: left curve, right, left, right, left. Shade the fourth stroke.

See the diagram showing the relation of O, D, C. Practice it.

The letters are to be practiced in pairs to secure uniformity. They are composed entirely of curves. It is a common fault to substitute straight lines, in capitals, for curves, and angles or narrow turns, for full oval turns.

Move promptly and regularly in making the consecutive strokes of every letter; do not jerk the hand. Begin the movement before bringing the pen to paper.

COPY 4 Practice the abbreviations and words here presented; criticise and correct your faults.

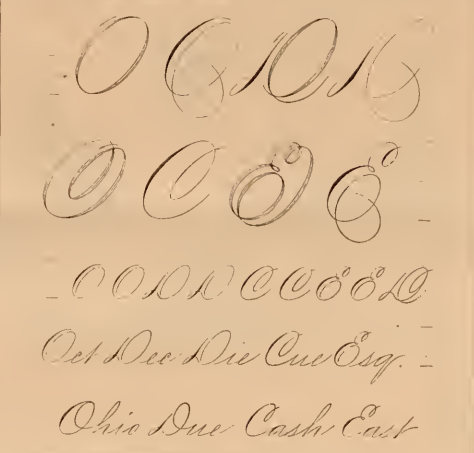
COPY 5 presents practical modifications of the capitals O, D, C, E, which are recommended for practice and adoption.

In addition to the copies given, practice on the following phrases, words and abbreviations is suggested: *One day after date; On demand; Dr.; Due on demand; Dear Cousin; Cr.; Cash on account; Compliments of; Express. Begin the Expense.*

Those who faithfully study and practice, will win success in the art of penmanship.

Our next lesson will embrace the reserved oval letters.

Remember, you can get the JOURNAL, one year, and a 75-cent book free, for \$1; or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.



slightly above the desk, and, with the hand steadied upon the nails of the third and fourth fingers, sweep round, forming the circle, by the movement of the whole arm, acting upon its center, the shoulder joint. Repeat the sweeps, round and round, correcting the curves each time.

No letter preliminary practice for eyes, arm and hand can be given than this upon the circle.

Now, for the oval. Trisect the upper side of the square, and, from a point 2½ of the spaces to the right of the left-hand corner, draw an oblique straight line to lower left-hand corner, and this will be the main slant, 52°. From upper right-hand corner draw an oblique straight line parallel to first; from the upper left-hand corner draw a diagonal to lower right-hand corner, and bisect the halves of same, to mark the width of oval. Now, in correct position, with whole-arm movement, move round and bring pen to paper, beginning the oval at top, between the slanting lines, sweep down on the left, and up on the right, and continue, correcting curves, as you proceed, until you produce the true oval.

COPY 2. Practice the direct-oval and the direct-oval letters, first, with whole-arm movement, making them two ruled spaces in height.

training and developing the lesser and more limited movements of arm and hand, in writing.

In striking a letter, the movement should begin before the pen is brought to paper. For example, in making the first form in this copy, the direct-oval, which begins, as the arrow indicates, with down stroke on the left, the ready penman will begin by moving upward and over from the opposite side, with pen "on the wing" before it touches paper at top.

Whole-arm movements may be somewhat slow when first delineating a form, but as slow movements are usually steady, they should soon give place to prompt, quick movements, which will produce true curves and smoother shades.

The slant of an oval letter may be tested by drawing a straight line through its middle from top to base, marking its long diameter.

It will be observed that the capitals O, D, C, E, made large in Copy 2, with whole-arm movement, have each one more curve than the same capitals have in Copy 3. And why? Because, with the ponderous whole-arm movement, it is easier to finish with the upward stroke, passing across the middle of the oval than to stop at a given point, with the down stroke.

A Penman's Alpine Tour.

By MARY E. MARTIN.

A pretty Alpine village standing among grassy meadows, with pyramidal masses of hills rising nobly behind. Beyond it—slip on alp, crag on crag—for many a mile, rise the glaciers and peaks of the Alps. That snow-clapped cone is the Weisshorn. Modestly sheltered beneath this giant warden is the queen of the Pennine Alps—Monte Rosa. Farther east is that sharp pinnacle, the Matterhorn.

The son is sinking low—giving a broad arch of glowing smile to the western sky, and letting it melt into a cool purple and blue in the vault above. The lower dells have darkened into purple shadows, and the whole chain of snow-capped mountains glitter in the evening sunlight until they look like molten gold. The white spire of the village church catches up the reflection, and from it and many windows the sun scintillates like millions of diamonds.

This was the picture that broke upon the vision of Clifton Dean, an American, and a penman, who had risen to the topmost round of the ladder in his profession. He was on his way to a village farther up the valley. He was contemplating whether he could reach his destination before night, and so lost in thought that in a small knot of persons he was accidentally jostled, and dropped from his lips the cigar he was smoking. He looked up annoyed, but the low voice of the stranger soon told him it was an accident. There was something very sweet about the "I beg pardon" in his own native tongue. "I see you are a smoker," remarked the stranger.

"Will you not take a cigar with me?" said Clifton Dean, and he handed him his case that he had just opened to take out another. The stranger thanked him, and said: "I will, as our way lies together. Do you stop in this village?"

"No," said Clifton Dean. "I go to a village farther up the valley." "This village is so pretty, and the houses so much better than you will find in the others, that I have been tempted to stay longer than I first intended," said the stranger. "Did you ever see anything more picturesque than that?" and he drew Clifton Dean's attention to what was a charming picture: into the water of the lake had been driven a Swiss ox-cart; the large wheels rested on the shore; knee-deep in the beautiful water of the lake stood the oxen, ready to shake their thirst; at their heads, and almost knee-deep in the water, stood their driver, while his little flock of sheep drank, quietly, near him; a little way from them, in a shallow rocky space, stood the old goat of the family, with his head wisely raised as if he were making an inventory of all the family's wealth; perched upon the wagon seat sat a lovely Swiss girl; behind her, and around her, were their household goods.

Clifton Dean knew, as he looked, what the picture meant. Now, that the winter's snow had melted, and the mountain pastures were green with fresh springing grass, both cattle and owners were quitting the valley where they had been confined all the winter for the free life and fresh air of the mountain pastures.

"That's a lovely picture," said Clifton Dean.

"Yes," said the stranger, "and only one of many that will greet your eye as you ascend the mountains."

"Have you been up?" asked Clifton Dean.

"Yes; and am now waiting for a party to be made up. You had better join us. This is just the place to rest before ascending the mountains."

Clifton Dean consented, and the two men walked on—passed the red wood chalet, over the long stone bridge, and into the village.

As they walked, Clifton Dean asked: "Are there any strangers in the village? I saw at a glance that you were an American."

"Yes; there are a number of strangers; but only one American family—that is, a lady and her husband—when he is here; but he is often climbing alone, with the guides. The lady is very beautiful, but there is something about her face that interests me more than mere beauty: it looks as if it had a history—that some great feeling had burned up and burned out; a face that had accepted its fate—such a face has Mrs. Preston."

"Ah! do you know her?" and the stranger looked up, in surprise, at the sud-

den. Mr. Dean. I knew him at one time; like yourself, he is a celebrated penman." She had gathered her roses together as she spoke, and now remained standing; then stepped into the house.

Neither that night nor the next day did Clifton Dean catch a glimpse of her. On the second morning he saw her at breakfast: she was crossing the floor to the table, and as she passed through the sunlight coming in through the window her hair was flaked with a golden hue that only came warm to the rich dark brown; the strong light only showed the more of the roundness of her cheeks, and their pure freshness. She was tall, slight, yet beautifully formed. Her eyes blue as the tint that shades the white clematis. She met the gaze of Clifton Dean unshrinking, and smiled a quiet "good morning." He could but think that with some women the early summer of life is far more beautiful than any promise of childhood gave. He wondered, as he looked into the unconscious face, if she remembered that they had once loved in the years gone by—that circumstances had pushed them apart. He had let the love of his art occupy his time; she had married; but Clifton Dean knew, as he looked into her face,

times on one side, then on another, of this stream, and they saw a strange combination—boulders and rhododendrons, brushwood and ferns, Alpine flowers and mosses; then, creeping and clinging among them all, were the serpentine roots of the ground-pine, with its needle-like leaves glittering and glancing in the sunlight. As they rode higher up great torrents roared and rushed through magnificent gorges. They passed over a trail bridge that spanned one, and halted for dinner. Dinner and a short rest, and the party went on toward the mountains that, with glittering arms, seemed to beckon them to seek their cool breezes. There was no warning then of the storm that later broke upon them.

Late in the afternoon the storm came. The clouds gathered closer; the guides looked knowingly at each other, and made what preparations they could. The wind rustled through the trees; thick darkness seemed to descend from the mountains, and through the side of this dark curtain a zig-zag flash of lightning stabbed its way. In the confusion Clifton Dean found himself (how, he never knew) beneath the shelter of a rock, and alone with Mrs. Preston, awaiting the abating of the storm. Few words

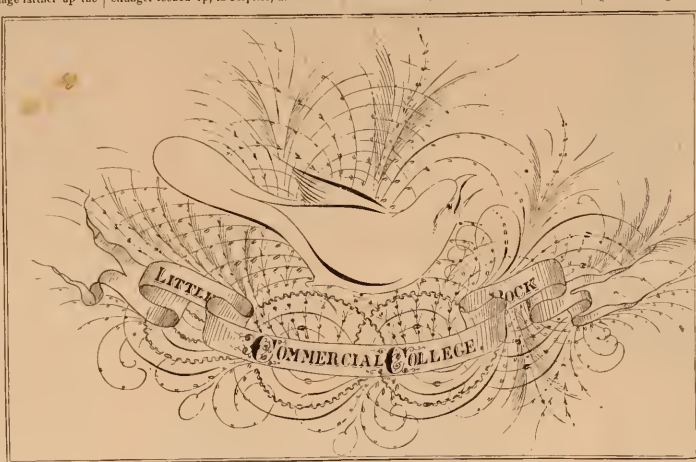
were spoken between them; but in that great solitude, and alone with nature, their hearts lay bare to each other. Her hand had rested lightly on his arm; now, as he held it in his grasp, it trembled. His eyes looked into hers as if he would read her very soul, and all was forgotten but the present.

The storm abated; they rode on, and as the evening was closing in they reached the chalet and joined the party. The stars broke out through the sky, one by one; then, as night threw her mantle even over the light that lingered long in the lower, the stars came thickly out, and Mrs. Preston left the gay party, and beneath

the stars knelt down and prayed for strength to put this love out of her life, for she knew what a great grief separated her from Clifton Dean, and had determined never to meet him again, but to return to the Alpine village, and, with her husband, leave the Alps. She, with some of the ladies and guides, did return the next morning. But changes often come thick and fast; and as she waited for her husband, news came that he was dead. The whole party with whom he had been climbing were tied together with a rope—some one lost his footing, the rope snapped under the strain, and four of the party disappeared over the side of the precipice. This was the news brought to Mrs. Preston by one of the party.

Clifton Dean ascended the mountains, and caught his first view of Monte Blanc. It was truly a moment of life, so soon, so perilous, was exhilarating. Life itself, in this air, was a joy, and he tried to push aside every other feeling. At last he stands alone on the top of the Matterhorn. Who would attempt with pen to describe the grandeur of a scene that the artist's brush has failed to transfer to canvas? Clifton Dean felt his isolation; he shrank back when he compared his own insignificance with the greatness around him.

As the party descended, a rapid panorama shifted before them. Behind them gleamed snowy summits; below them, green fields. Glaciers here, and a quick turn of the eye



The above cut was photo-engraved from an original flourish executed by J. W. Hawkins, at the Little Rock (Ark.) Commercial College.

den start so quickly hidden.

"Yes; or, rather, I did a number of years ago; she may have forgotten it;" and Clifton Dean changed the conversation to the glowing sunset and the beauty of the scenery.

The two men walked on, up the quiet street of the village, and into the house of the good cure, where they would stop. Seated on the porch was a lady; in her hands and in her lap were Alpine roses. She did not hear their approach until they stood quite near her.

"You are back again from your walk, Mr. Lindsey?" she said, as she looked up.

"Yes, Mrs. Preston; and I have brought a fellow countryman with me. Although I have not asked his name, I do not think he is a stranger." He stepped aside, and Clifton Dean stood face to face with Mrs. Preston.

If you have ever been compelled to face some ghost of the past, without a woman's warning, then you can fancy Mrs. Preston's feelings as there came up before her a picture of a schoolroom in a far western State—of a teacher, young and handsome, who guided her hand through spaces above and spaces beneath the line, through stem and through curve, till his name alone was written on the young girl's heart. Outwardly she was calm—smiling, but dignified—and it was with an indifferent manner that she said: "Allow me, Mr. Lindsey, to present

that he held a key to what even this stranger had seen there. All this passed rapidly through Clifton Dean's mind as she took her seat at the table, and at the right hand of the good cure.

A week drifted by, and still Clifton Dean lingered in the village—living over again the dream of his youth. The large collection of pen-drawings that Clifton Dean had collected in his travels was an endless source of pleasure to Mr. Lindsey, and the occasion of more than one pleasant conversation with Mrs. Preston, who lingered at first to turn over the pages of the beautiful pictures, and ended with many a turning-over of memory's pages.

Finally, a party was arranged for mountain climbing—a two day's trip—Mrs. Preston and other ladies to rest at a chalet far up the mountains; the gentlemen to make the high ascent. A merry party they were that summer morning as they started from the village with their guide. Their road lay first through green meadows, then over Alpine pastures; next, it wound through stately pine woods; slopes of grass and slopes of rocks were gay with flowers. The forest scenery, too, was beautiful. Nowhere else could be seen such exquisite sweeps of woodland—such views over forest glades—such park-like combinations of grassy meadows and clustering pines. As they entered one of the many glades, great ice streams swept down. Their path lay some-

and from some glen a misty blue haze would arise. To the right, snow fields; then, seemingly at their very feet, green verdure. The party descended, lower and lower, until the sweet breath of the fir tree came like the spell of incense to them. Here and there, on some dark brown rock, the wild laburnum that loves to nestle among rocks would stretch its thick branches over until it looks, from below, like a curtain and tassels of gold on a dark background.

Clifton Dean separated from his party at one of the Alpine villages, and crossed over into Italy, and back again to his own home. Trying to flee away from what was so dear, not knowing that his love now was so sin. Oh, cruel circumstances, how you buffle every attempt to arrange our own lives!

It was a year after when Clifton Dean met Mr. Lindsey, and, in comparing memory notes, while looking over some pen-work they had each collected they came to a pen-drawing of some Alpine scenery.

"I suppose," casually remarked Mr. Lindsey, "that you heard of the sad end of Preston, poor fellow!" It almost makes one shudder when they think what a trifle might have caused them the same death.

"No," exclaimed Clifton Dean; "I had not heard."

Mr. Lindsey detailed the circumstances, adding, "And his wife still remains cribbed in that Alpine village."

What a little it takes to change the whole current of our lives! A chance remark in a crowd—a word here or there, and it brings us sorrow or joy.

Clifton Dean crossed the ocean as soon as possible, to bring back the woman he so loved.

The trees were in full leaf; the air was of that balmy stillness of a summer morning; now and then its calm was interrupted by the twitter of some bird flying to and fro. On just such a morning as this Clifton Dean opened the gate of the good cure. Mrs. Preston, coming down the walk, did not see the manly form awaiting her. A few steps farther, and she raises her eyes; their hands met, and the two, so long separated, came together in smooth paths. They were married in the little church in the village, with its white-washed walls.

You and I, reader, will go in as Clifton Dean opens the door for the first time to be alone with his wife. She is standing in deep reverie; her bosom rises and falls as if some deep feeling were at work; a smile is hovering about her lips. He advances; he drinks in the beauty of this woman in the early summer of life. She hears his footsteps; she turns. An artist would give much to catch that involuntary pose. He comes nearer; he opens his arms to her; she is in them; here are about his neck; he's holding her as if he would never let her go; his lips cling to hers, and their souls go out to meet each other. We, standing here, saw the love flow into the eyes of each. Come away; we will leave them—but not alone; invisible angels are in that room, witnessing that great mystery—true marriage.

Remember, that if you renew, or send in your subscription to the JOURNAL, you will get a 75 ct book free, or a \$1 book for \$2 cents extra.

Oblique vs. Straight Penholders.

By A. R. LEWIS.

As the JOURNAL kindly invites its patrons to speak through its columns, on issues of importance relating to the chirographic welfare of the people, I will venture to give my views in behalf of the character of penholders best suited to good writing.

material used, the manner of constructing the points and regulating their flexibility; but the *handle* used for *wielding* the pen, has not, until within a few years, been improved in any marked degree or essential form.

The accoutrements of soldiers, including the sword, have all been immeasurably improved. The *use-handle*—also, handles to

what they write, that obliquity required in American writing readers an oblique instrument for writing eminently sensible, practical and proper.

In one of the largest schools in New York, which for two years past secured the highest average for writing and other branches, of any of the schools of the city, the oblique penholder is used by the students, and greatly preferred to the old, straight pen-shaft.

The American Stationer, a very high authority with the trade, says: "The oblique penholder carries the pen in the hand of the writer at an angle approximating to the slant of writing, and utilizes both points of the pen alike in forming letters." Ivison, Binkman, Taylor & Co., in their large advertisement in the JOURNAL, make the plain and consistent statement that, "By the oblique principle, without cramping the position of the hand, the pen is thrown at the proper angle to letters." In my humble opinion, the carrying of the pen in an oblique position on the left side of the main holder or staff, enables better action upon the points of the pen by indirect pressure, obtaining the leverage and friction frequently incident to the use of straight penholders.

The founder of the Spencerian, while he could write, it is said, elegantly even with a pen made from a rye-straw, indorsed the oblique principle for pens, and used them during his later years more than any other. Several of his sons also indorse and use oblique penholders as being mechanically, practically and artistically superior to the straight pen-stiff of our ancestors.

C. H. Peirce, L. Madrazo, and a host of the chirographic celebrities of the country enthusiastically recommended oblique holders for universal use. Finally, their extended use for some years past in the business colleges, has carried them through the great army of graduates, into the banking, railway, merchandising, manufacturing and other counting-rooms at home and abroad.

The oblique attachment, which will fit any penholder, and offered by the JOURNAL five times as cheap as any other in the trade, I find to be superior to any yet invented. Aside from my profession as penman and accountant, I have no pecuniary interest in writing implements, but in common with the masses who use the pen I believe that which is best should prevail.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

Some one was once rallying Congressman Lefferts on his eccentric chirography. "I ought to write better, that's a fact," he replied. "Why him for clipping out from a newspaper about me, and asking the name and date of the paper; and he replied: 'I am much obliged for your advice, and will follow it, believing that my claim will go through and I will get my pension.'"



The above cuts are photo-engraved from original copy executed by pupils (whose names appear in plates) of G. W. McMichael, at Oberlin, Ohio.

Builer Lytton did not unduly magnify the office of the pen when he said, "In the hands of men into which great, the pen is mightier than the sword." The JOURNAL, in every issue, most ably incites advanced ideas of how to successfully handle the pen, not only in the practical affairs of education and business life, but in the field of artistic endeavor it has shed volumes of light.

The genius of invention has done much for the improvement of pens—in quality of

implements for cutting grass and grain—give place in the line of progress to curved handles, all of American invention, and are found to admit of greater skill and usefulness in the hands of operatives. Surgical instruments—especially those adapted to the most skillful and delicate operations—have been changed from rigid straightness in style to that of the oblique form. The pruning-knife, by the addition of the oblique holder, has been rendered doubly effective in its use. I venture to assert, to those who care how or

Letter-Writing.

ARTICLE II.

By D. T. AWES.

"The post is the grand connecting link of all transactions of all negotiations. Those who are absent, by its means become present; it is the circulation of the 'vital wire'."

The importance and value of being an accomplished letter-writer, we discussed fully in our former article. We now endeavor to outline, in general, the features of good correspondence.

Letter-writing has been defined as "the art of speaking with the pen," and as clear, ready thoughts, expressed in concise and correct language, are the necessary requisites of good speaking, so with writing, only more so, since "speaking with the pen" is much more tedious and laborious than with the voice, and the writer is not present at the reading, as in speaking, to repeat or explain any doubtful word or sentence.

First. Among the requisites of good letter-writing is, entirely legible penmanship executed with grace and rapidly. Second. Language, correct in its grammatical construction; orthography and punctuation. Third. The proper method in the arrangement of the several parts of the letter. Fourth. Conciseness and precision in the expression of the thoughts sought to be conveyed; and, lastly, the exercise of good judgment, care, and neatness in all that pertains to correspondence—the selection of the materials to be used to the superscription and affixing the postage-stamp, with the final and very necessary injunction to the post-master that "he don't fail to dispatch the letter by the first mail and by the most direct route."

Of course, the style of correspondence should vary widely according to its purpose. The love-sick avain could scarcely be expected to address his dear Dulcinea with the brevity and conciseness of a model business communication. Of the various styles and purposes of correspondence we shall treat in their appropriate order as we proceed with our course of instruction.

MATERIALS.

Select a good quality of paper, and envelopes to match in quality and size, the style to vary according to the particular branch of correspondence in which they are to be used. Paper should be selected to neatly fit, with a minimum number of folds, its envelopes. A good quality of black ink should be used; red and pale inks should be especially avoided; as should very fine-pointed pens.

THE PARTS OF A LETTER AND THEIR ARRANGEMENTS.

Every letter should consist of six distinct parts.

1.—A heading, which should give the name of the place where the letter is written, with the day, month and year.

2.—The address, giving the name and residence of the person addressed.

3.—Salutation or complimentary opening, such as Sir—Dear Sir—Madam, etc.

4.—Body of the letter, which contains the substance of the communication.

5.—Complimentary closing, such as Yours Truly,—I am, &c.

6.—Subscription, which is simply the name of the writer.

The accompanying cut will serve to convey a correct impression respecting the proper use and arrangement of the several parts of a letter, as above indicated.

STYLE OF PENMANSHIP.

For purposes of correspondence, writing of a medium size, or below medium size, will be found most satisfactory. Small writing is more easily and rapidly written, and besides, since it occupies less space, the lines of writing are more separated and distinct from each other, thereby diminishing the intermingling and confusion of two extended lines which often seriously hamper pages written over with large writing. All ambiguous and doubtful forms for letters, and useless flourishing should be

[Address.]

[Heading.]

Chicago, Oct. 23, 1878.

Mrs. Wilton, Esq.

Baltimore, Md.

[Salutation.]

Sir.—If you will sell to the bearer, Mr. James S. Hudson, of this city, a bill of goods to any amount, not exceeding Twelve hundred Dollars, I will become responsible to you for its prompt payment. Should he make any purchases of you on account of this letter, please advise me of the amount, and in case of failure in payment let me know immediately.

[Complimentary Closing.]

Yours respectfully,

[Subscription.]

J. O. Clinton

The above cut is photo-engraved from pen-and-ink copy executed by Lyman P. Spencer.

studiously avoided, as they not only confuse and annoy the reader but often lead to serious or aggravating mistakes. A little care in this direction, on the part of the writer, would, many times, save the reader much loss of time and patience. In writing names and initial letters, where the context can furnish no aid in deciphering doubtful forms, ambiguity is especially annoying. The following are a few typical examples—all of which are from actual occurrences, and some of which have been serious in their consequences. We present them with rules which we have formulated for the avoidance, by writers, of a pernicious use of superfluous and flourished lines and ambiguous forms.

Rule First.—All unnecessary, superfluous or flourished lines must be omitted, as:

chairs for hair
cleaver " beaver
che " he
D for S S D
H for H H D
The " hand
The " hand

Rule Second.—No capital letters or words should be joined together, as:

Gill for G M
H for H M
H for H M

lean for Can
lease " Case
Md " Md
Thope " Thope

Rule Fourth.—The capital T should never be joined as the top, as II

Love for Love
Tend " Tend
Twenty " Twenty

Several expensive blunders have grown out of the delivery of messages having the latter combination, as Seventy when it was written for Twenty, or vice versa, by the writer of the dispatch.

Rule First.—A capital H should never be so made as to be mistaken for an A or other combination, as:

A H H for H
Hood " Hood
Hurdy " Hardy
Humble " Humble
H N Jones " N Jones

Rule First.—Cross all Cs with a single horizontal line at the top.

reach for reach
hate " hate
Hattie " Hattie

A dispatch signed as above was taken down and sent to Mr. H. who was not known at the street and number to which it was directed, and it was consequently returned; and when the error was discovered, and traced to the operator who made it, he was asked how he came to make such a mistake, and when he suggested the H to be I the operator replied: "Some Indian chief, or Chinese," a very natural supposition in such a city of all peoples as New York.

Rule Second.—The capital I should always be made above the line, while the i should extend below. Otherwise, when the i is initial or in capital-writing, they cannot be distinguished with certainty.

Rule Third.—The small s should never be made with the loop below the line, as it is liable to be mistaken for a p or f, as:

crop for crop

Rule First.—The letter Q should not be made the same as the figure 2. This is liable to become troublesome in cipher or code writing. Where letters and figures are used alternately and equantly, the proper distinction may be made by connecting the figure with a dot or very small oval, as the Q may be made after the fashion of the

Roman capital letter, thus Q

Rule Two.—No letter should have a shoulder form, such as may be mistaken for one of several letters, as:

h for h or h
j " j or j
s for s or s
T for T or T
T for T or T
W " W or W
Ms " Ms or Ms
Col " Col or Col
Ind " Ind or Ind
a for a or a
a for a or a

Rule Eleven.—Letters should be connected in their parts, and with other letters, by the proper and characteristic curved or straight lines. It is a very common and grievous fault in writing that a straight line or the wrong curve is employed in the construction and connection of letters, thus leaving them without distinctive character, or imparting one which is false and misleading, as, for instance, a form made thus W but may be taken for an M.

Rule Twelve.—In cases where the context does not determine, its identity becomes a mere matter of guess, and when extended that m significance, as will be seen, is still more vague and uncertain as it might be intended for either of the following seven combinations:

nu nu nu nu nu
nu nu nu nu nu

With a properly traced hand no more time or effort is required to impart the true and unmistakable characteristics to each letter than to make forms whose identity is open to doubt and conjecture.

Rule Thirteen.—All eccentric forms and conspicuous personal oddities which so often render writing, and especially autographs, illegible, should be avoided, as:

L for L for L
L for L for L
L for L for L
L for L for L
L for L for L
L for L for L

Roman capital letter, thus Q

himself, dying with consumption, told me, a few years ago, that his own sickness was to be attributed wholly to bad position and practice while writing. "Furthermore," said he, "what is most serious and alarming about this ruinous tendency of the labor of your profession is this: in many, even, perhaps, a majority, of cases, so subtle, so deceptive, so guarded and so peculiar are these progressive movements to decay, dis-

This cut was photo-engraved from copy executed by J. C. Miller, Ickesburgh, Pa., for the Mansfield (Pa.) Business College, and is a good piece of specimen-work.

Mr. Peirce gives a rule for learning. We should say, the rule is well enough; but lean as little as possible. We lean to bring the head nearer the table—to better see and to give a steadier nerve and more perfect power over the hands. Fifteen degrees' inclination from perpendicular we think



Special Notice.

The stock of the "Centennial Picture," 20x24, which we have hitherto sent as a premium, having been exhausted, and the plates from which they were printed destroyed, we now offer to mail, as a premium, the larger size, 28x40, of which we have a considerable number on hand, for 25 cents extra, which is a trifle above the cost for postage and tubes.

This is a picture of rare value, and should have a place in every schoolroom and home in the land. A key giving full explanation of the design will accompany each picture. Thousands of these pictures have been sold by agents at \$2 each.

The following are a few of the many comments from the press and eminent men:

"Use, in looking upon it, *as at a glance the wonderful transformation of our country has undergone during the past century. The whole conception is grand and the execution is masterly.*"—**REDA A. ALVAR, State Superintendent of Public Instruction, New York.**

"It is a surprising exhibition of skill, and should adorn every home and school."—**W. F. School Journal.**

"It is a marvelous work of art, and should be made known to the work as a wonderful as the great progressive work it represents."—**N. Y. Sunday Citizen.**

"It is a masterpiece of penmanship and a picture of great historic interest."—*Manufacturers and Builders.*

"It is a splendid work of art."—**New York Trade Journal.**

"It is elegant and artistic."—**The Irish World.**

"It is a gem upon its pedestal, and should meet with merited success."—**Savannah (N. Y.) Telegraph.**

"It is one of the most beautiful specimens of penmanship we have ever seen."—**Newark (N. J.) Morning Register.**

"It is a marvelous production, and deserves a place in every home and school."—**Elizabeth (N. Y.) Daily Journal.**

"It is one of the most remarkable efforts of the age, and the most artistic Centennial production we have ever seen."—**New York Commercial Advertiser.**

"It is the most ingenious and striking historical illustration we have ever seen."—**New York Sunday Mercury.**

"The conception is grand; the action, life-like and thrilling; and the execution, masterly."—**The Writing Teacher.**

"It is a marvel of penmanship, and an extraordinary picture of Progress."—**New York Daily Express.**

"It is a remarkably ingenious and beautiful picture."—**United States Commercial Review.**

"It is the most remarkable production of the pen we have ever seen."—**Savannah (N. Y.) Daily Standard.**

"It is an elaborate and remarkable penmanship."—**Brooklyn Daily Express.**

"It is a masterpiece of patience and skill, by far the most surprising effort of the kind we have ever seen."—**Brooklyn (N. Y.) Daily Enquirer.**

"It is ingenious and skillful."—**See Edward Eggleston.**

"I will receive great satisfaction from its inspection."—**Hon. HAMILTON Fish, Secretary of State, Washington, D. C.**

"The illustration of the subject is admirable."—**Hon. M. R. WAITE, Chief Justice of U. S. Supreme Court, Washington, D. C.**

"The Centennial Picture of Progress is a work of great ability and real genius."—**Hon. EDWARD PICKENS, Attorney General of U. S. Washington, D. C.**

"It is very interesting."—**Hon. ALONZO TAPP, U. S. Secretary of War, Washington, D. C.**

"It is a beautiful work of art."—**Hon. H. B. FINCH, Secretary U. S. Treasury, Washington, D. C.**

Hymenical.

II W. Beares, special teacher of writing in the public schools of Bridgeport, Conn., passed triumphantly from the state of single to double blessedness on December 25th. The special cause of the transition was Mrs. L. W. Maple, of Bridgeport, where the ceremony was performed. Mr. Beares is an accomplished writer and a popular teacher. May their union in the new state be long and mutually congenial.

When to Subscribe.

For several reasons it is desirable that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number, in which is the first lesson of the course.

Although an expert penman may rise to distinction he will never make "his mark."—**N. Y. Com. Ade.**

No, but then he will always flourish.—**Boston Com. Bulletin.**

It is the shipping clerk who makes "his mark."—**Gey's Stationer.**
Yes, yes; but you know the penman makes the master stroke.

TREASURY DEPARTMENT,

WASHINGTON, D. C., Jan. 20, 1883

Editor PENMAN'S ART JOURNAL.

Dear Sir:—I inclose herewith \$1 to renew my subscription to the JOURNAL. Though in no sense a penman, I do admire the JOURNAL. I consider it a valuable instructor in the art of penmanship. It does much toward keeping up a public interest in writing. Very respectfully,

M. V. CASEY.

W. N. Yerx, of the London (Can.) Business College, sends a club of fifteen subscribers, and, in an elegantly written letter, says: "Nearly five years ago, when I first saw and subscribed for the JOURNAL, I little thought that it would continue to increase in excellence so many years, but, really, age seems to agree with it."

Spencergraphic
(STRAIGHT AND OBLIQUE)
Penholder.

This penholder possesses more of the requisites for easy, practical writing than any penholder of the oblique order yet invented. It has the qualities needed in a straight holder and the special advantages of the oblique penholder. These two principles are so perfectly united in this invention as to make it the best writing implement extant. The JOURNAL will send two of them by mail, in good order, on receipt of 20 cents.

Send \$1 Bills.

We wish our patrons to bear in mind that to pay for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remittance money is slight—if properly directed, not one misadventure will occur in one thousand. Inclose the bills, and where letters containing money are sealed in presence of the postmaster we will assume all the risk.

Attention is invited to the advertisement, in another column, by the well-known ink manufacturer, Fred. D. Alling, of Rochester, N. Y.

A Reminiscence.

Editors of the JOURNAL:—Among the pleasing memories of our last summer's Convention at Cicconia, I come, I am sure, will be borne with more tender zest than the incident of the signing of the roll of membership. By universal consent, the old pioneer of business colleges—the father of us all—R. M. Bartlett, led the list, and after him came, in the order of service, his followers and compatriots, closing with the name of the year-old baby of our highly esteemed friends, Mr. and Mrs. Goodman, of Tennessee.—FRAKES EASTMAN GOODMAN, his 4th mark. We all remember how his great blue eyes looked with strange wonderment upon the smiling faces around him, and how heartily he gripped the penholder as his chubby little hand was directed in the forming of the cross. It was a peculiar sort of christening, with the father and mother, smiling, on either side, the sponsors all around the officiating clergyman pronouncing the formal dedication of the young child's life to the work in which we were all engaged. Many of us were deeply impressed with the occasion, and, naturally, our thoughts ran upon the probabilities of the future as we forecast the period when our honored pioneer and his collaborators should be gathered to their rest, and this youngest member of our confraternity, the beautiful baby boy, shall be perfecting the work we had begun.

A recent despatch comes to us with the sad tidings that, while the gray old man lives, the boy baby has passed to his eternal home, and our dear friends are childless. Can we not truthfully say that in their grief they have the warmest sympathy of all the members of the Convention of 1882!

Yours, S. S. PACKARD.

Editors of the JOURNAL:—You will, doubtless, receive many letters from your readers, and particularly from teachers and friends of education, thanking you in advance for what you propose to do in the way of instruction in Letter-writing. At any rate, you will be heartily thanked, whether people write to you to tell you of it or not. This is a subject about which too much cannot be said by those who are qualified to say it; and the importance of which cannot too earnestly be set forth. You promise well, and I only hope that the exigencies of your increasing duties will not stand between you and the fulfillment of your purpose.

There may be different notions concerning the qualities of a letter—notions pertaining to form and matters of taste—but I am sure there will be no great divergence of opinion as to the essentials; and I do not doubt that these will be clearly and forcibly presented in your series of lessons. You have a peculiar ground of advantage in your daily experience, as well as in your acquired knowledge, and we, who are engaged in the very work that you have undertaken, can but feel a special desire that you should meet the work effectively. The business schools of the country should see to it that their pupils do not lose the rare advantages you offer them, and, during your series, at least thirty thousand copies of your paper should be distributed regularly in these schools. You can rest me down for one hundred subscriptions to start with, and for any amount of goodwill for all that you are doing to elevate and dignify our work. There are some points concerning which I should like to speak, had I the time; but I will hold them in reserve, as you may possibly cover them, and thus save me the trouble. I shall watch you with interest.

Sincerely yours, S. S. PACKARD.

If you want the best guide ever published for home instruction in practical writing send \$1 for the "Standard Practical Penmanship Package," prepared by the Spencerian Authors for the PENMAN'S ART JOURNAL.



Answered.

C. S. G. M., Kansas City, Mo.—"What constitutes the full outfit for a professional penman? that is, what are all the different kinds of pens, materials, inks, etc., used, and which are the best?" **Ans.**—The term "professional penman" is very indefinite, as it is equally applicable to teaching or the practice of plain or artistic penmanship. In either case, however, our answer as to the first requisite would not differ, namely, a good supply of brains, well disciplined in the specific department of practice. For a teacher, "Gillott's 303," "Spencerian No. 1," or "Ames's Penman's Favorite Pen," are good. Spencerian or Davids black ink, and a 16 lb. fine quality of foolscap paper should be used, except it is desired to use engraved copies—then books should be selected from some one of the series of recognized standard systems. For free professional writing, cards, etc., "Gillott's 303," or "Spencerian Artistic Pen No. 14," should be used; ink as above, with a fine quality of 8-10-12-board or unruled paper. For artistic pen-work, flourishing, drawing, lettering, etc. **First.** A set of drawing materials should be provided, of size to suit, generally from 17-18 to 24-30 inches. **Second.** T and triangular squares, with a complete set of good drafting instruments, and a quantity of thumb tacks. **Third.** A fine quality of black India ink, with tray for grinding and containing the ink, and a few saucers, for mixing different shades. **Fourth.** Pens as above; with cow-pail for blue drawing, and the broad and double pointed Sommecon pen, for lettering; also a few well-grained sable or cat's hair brushes. **Fifth.** A graded set of Dixon's or Faber's Siberian lead pencils, and piece of velvet, and ink-erasing rubber; also a good scraper and brush. **Sixth.** A fine quality of India-boat, or Wilminton, hot-pressed Bristol-board, or Wilminton, for all drawing-paper should be used, for all kinds of work (except that which is specifically off-hand flourishing) should be fastened upon a drawing-board. For fine work, the India ink should be freshly ground, each day, from the stick, in a tray containing water. Prepared liquid India ink may be used for many purposes; but where fine lines and really flow are desired, ink freshly ground from the stick is superior. A few sheets of tracing paper should be provided for making transfers of designs to be copied. And we believe every artist would find our "Day Spacing Square" to be a good investment; by its aid, lines are ruled rapidly and equidistant—either horizontally or upon any angle—with the facility and rapidity of free-hand lines.

G. A. J., Valparaiso, Ind.—"By sending my name as a subscriber to the JOURNAL, and \$1.00, can I now get the Hand-book, in paper, for a premium, free, or forty-two cents extra, in cloth?" **Ans.**—Yes; you will see by notice, that that offer is now extended indefinitely.

C. R. Irwin, O.—"Where can I obtain unruled paper? Can red and green indelible ink be had?" **Ans.**—Unruled cap paper can be procured of any paper dealer, and from most printers, or we can supply it at \$1.00 to \$5.00 per ream. We know of no indelible ink except black.

P. F. B., Dallas, N. S.—"What is the best pen to practice the lessons of Prof. Spencer, and can you furnish them, and at what price?" **Ans.**—We should favor "Spencerian Artistic Pen No. 14," or our own "Penman's Favorite." The former are finer, but less durable. "Artistic," sent by mail, for \$1.25; "Penman's Favorite," \$1.

J. H. W., Evanston, Ill.—"I. Is there anything in nature that we take the form of any of our letters from? 2. Is there anything in nature from which we take our shading

in writing?" Art.—We are not aware that nature furnishes any models, for either form or shade in writing. Possibly, to our numerous "natural penmen," there may be some mysterious revelations, of form and shade, from nature, which to us common mortals is denied.

"Ames's Hand-book of Artistic Penmanship."

Having but recently received and just looked this wonder of art through, we cannot see that another design, sentence, or idea is wanting to make it complete, for in it is all that is required for a full elucidation of this incomparable art. The illustrations in flourishing are of Mr. Ames's best—now, original, and elaborate. They are not only emanations from Ames's pen, but they are all ablaze with the exquisite inspiration which is peculiarly his.

It is an excellent thing in Prof. Ames that, in the mastery detail of the most skillful mechanism, he never loses the light of inspiration. His pictures, therefore, not only delight us at first, but they wear well, and never grow less agreeable upon acquaintance.

The second part, which illustrates every kind of lettering, furnishes examples, full and perfect, of every sort, more than any man can either learn or use; and this part, if three times as large, could be no better, or give occasion to pupil or master to ask for any more for his business.

We are most surprised, perhaps, to find how little Prof. Ames sees fit to say about this book, or what it teaches. Mr. Ames is a man of work, and but few words anyway. He leaves master and pupil to decipher, without comment or explanation, the riches of his book. We have this idea as his judgment leaves it, and our eyes find it. He boasts too of the wonderful beauty of his book. He is not profligate in blind explanations; neither does he, to induce purchasers, tell either purchaser or pupil a single lie about the miraculous case of learning this great art. He knows that what costs nothing, and is learned in a day, is worth nothing, and loses all value with buyer and instructor alike. He has worked long and hard for his skill; he adds to that that of hundreds of others, and offers his book for seventy-five cents or a dollar.

The contents are at your service, but if you would make them artistically yours, you must work for it—the story of all other publishers to the contrary notwithstanding.

W. P. COOPER.

It is certainly safer to travel on the cars than it is to stay at home. The reliable London scientific publication, *Nature*, has made the calculation and figured out the number of railroad travelers killed in France as one in each 1,000,000,000 km. run, which is a distance equal to 10,000 times the length of a voyage round the world. The excursion would last during 3,041 years, traveling day and night at the rate of sixty kilometers per hour. So that, supposing an average lifetime of sixty years for a healthy man, before he could be killed by a railroad accident, according to the law of probabilities, he would have died fifty times a natural death.—*N. Y. Trade Bulletin*.

Advice to Young Men by Mr. Burdette.

Robert J. Burdette, of *The Burlington Hawkeye*, delivered a lecture entitled "Advice to Young Men," at Association Hall, recently, before an audience which was limited only by the capacity of the house. The lecture, although an old one to Mr. Burdette, was a new one to most of his hearers. If rounds of applause and peals of laughter were indications of approval, Mr. Burdette was certainly successful in this effort.

"I have had a great deal of advice," he said, "given me by older people than myself. In many instances I knew I would have been much wiser had I followed that advice. When a boy, I was told to keep away from the canvass of the circus tent, but I didn't. I am wiser now. Although a circus man's arm is not as swift as lightning, yet it was much more likely to strike twice in the same place. Young men, you must be somebody to begin with. I don't mean by this that you must be born of some big family, for ancestry don't count for much in this country. If you have got the idea into your head that it does, you ought to be stufed and set up in front of a cigar store.

Reading Bad Penmanship.

Accentuates of ludicrous, or worse than ludicrous, mistakes occasioned by bad handwriting are numerous enough. Some of them are as obviously invented as Moore's "freshly blown noses" for "freshly blown roses," and others tell strongly of the stupidity of the readers. A small case of the stupid sort comes to us from Jersey. It is said that the Lieutenant-Governor, Gen. Nicholson, in apologizing for his absence from a temperance meeting, referred to "the need of further restrictions on the sale of drink," but that the last few words were read "in the Isle of Drink," and that this led to "indignant protest on the part of certain citizens." This is quoted as a "warning" to those who will not take the trouble to write legibly. But it is equally a warning to readers of handwriting to use what brains they may happen to possess. All who have had much experience in the performances of prieters and copyists know very well that, though misreadings are fewest when the original manuscript is good, some of the most irritating blunders are extracted from the faintest "copy"—those, namely, which make a wretched, bastard sense that perverts the meaning or ekeforges the style.

terly impossible that a mistake should ever be made by a writer who had once cast his eye upon the rule; but what the fact is we have some of us melancholy reasons for knowing. Now, take the case of a badly written manuscript. You will find a whole group of people fumbling at a sentence, and making, as to one particular obscure word, guesses upon guesses, all of which are simply absurd. When it is demonstrably clear that the missing link must be an adverb, you may hear six sane men trying nouns or verbs. It may be clear that the dark word must be one of strong praise of a given kind, the dictionary possibilities of the case lying within narrow compass; but scores of false shots will be made because nobody has the brains or the will to say to himself, "Whatever this word may be, we can positively determine what it is not, and so limit our range of guessing." In making out bad manuscript, it is more than half the battle to be able to determine at a glance what a word neither is nor can be by any possibility *ie.*—*Paper World*.

Women in Colleges.

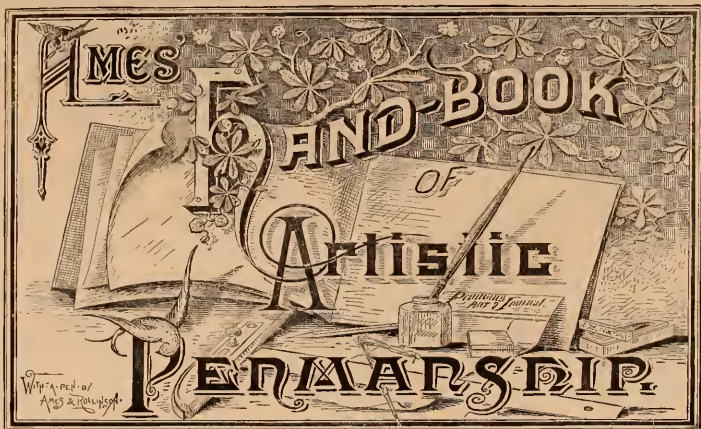
The shutting out of women from Harvard University, Yale College, and other prominent Eastern institutions for the instruction of youth, is based on sound principles. Their officers say, and say truly, that if they should admit women, the object for which these institutions were originally established—the education of young men—would be perverted. The standard would have to be lowered, and the whole curriculum demoralized and modified. Nothing has yet been shown to prove that any kind of preparation can fit girls and young women for the course of study pursued at these institutions. Few, if any, of them can now. Then, how can any young woman ever compete with her male classmates in the baseball course? Then there is football. Young women at-

tempting this course of study would fall behind the rest of the class in the very first game—we would say reiteration. Women came to Cornell and Michigan Universities because those institutions do not attempt nor dare to establish courses in these higher branches of scholarship. So long as they confine themselves merely to Greek, Latin, mathematics, English literature, physics, etc., they are just about fit for women. But the colleges which are abreast of the age, which of late have won more fame and attracted wide attention in boat racing, football and baseball have not been for women. Their admission would, as we have said, either pervert the purpose for which these institutions are founded or lower the standard to the vulgar and old fashioned pursuits of the classics, mathematics and sciences. In short, women are unfit for the higher education in the Eastern colleges.—*Detroit Free Press*.

Extra Copies of the "Journal"

will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

Adversity has the effect of eliciting talents which in prosperous circumstances would have lain dormant.



The above cut represents the title-page of Ames's Hand-book of Artistic Penmanship—a 52-page book, giving all the principles and many designs for flourishing, with nearly thirty standard and artistic alphabets. Mailed free until further notice, in paper covers, (25 cents extra in cloth), to every person remitting \$1 for a subscription or renewal for the "Journal," before Feb. 1st. Price of the book, by mail, in paper, 75 cents; in cloth, \$1.

When the world wants you, my son, it will find you. It won't ask you who your grandfather was, for it don't care. People soon forget the names of the ancestors of distinguished people in this country. I don't believe there is a man present here to-night who can tell me the name of Brigham Young's mother-in-law. [Laughter.] Make up your mind to do a great deal of hard work. It won't kill you. It's the intervals between work that kill people. It's after one of these 'intervals' that you wake up and find your hat four sizes too small and your coat several sizes too big. It's the recreation that kills. Oh, but it's only once in a while, you say—a very small matter. Well, although a humble-bone is not as large as a day-horn, you mustn't handle him carelessly. Then try to get acquainted with yourself. A good many men die without having scraped an acquaintance with themselves. If you are going to be honest from policy don't be honest at all. The kind of honesty that can be bought and sold isn't worth much. Don't believe that check is better than modesty or merit, because it isn't. If you never do anything else in the world, marry. Don't be afraid your wife won't look after you. You'll find she will be able to do that to perfection. (Applause.)

The reason is obvious: a less strenuous attention is paid to good handwriting than to bad. Even in "setting up" from plain print, frequent mistakes are made; for in instances, in setting up the lines of "Gleanings" in a review of the "Idylls of the King," the prieters of the review, having the book before them, printed, "To whom beyond these *pieces* there is peace"—for "voices."

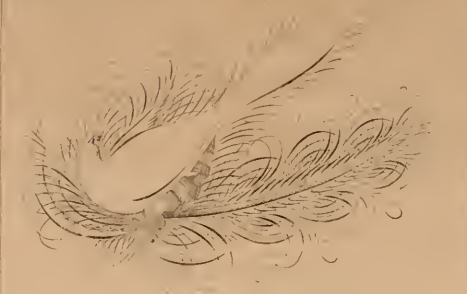
Handwriting bears much blame that does not belong to it. Of course a man's writing ought to be legible, but allowance must be made for idiosyncrasy, fatigue, illness or haste. A handwriting without peculiarities is a handwriting without landmarks or checks upon false reading; and, as absolutely good writing is not to be looked for in the business of life, the dull schoolboy, hard, with no special character in it, is not without its dangers. The very worst manuscript may be made out by a reader who can and will analyze, but those who can and will analyze, are few. Here, as elsewhere, there are not many who find a pleasure in taking trouble and applying obvious general rules. Take the subject of spelling, for instance: The rule which decides in certain words whether, when the sound is *er*, the word shall be spelled *ce* or *ce* is so short and easy that any one who had no previous knowledge of human dullness would think it ut-

Beautiful faces are those that wear—
 If matters little if dark or fair—
 Whose smiling eyes have greeted thee
 Beautiful eyes are those that show,
 Like crystal ponds where heart-fires glow,
 Beautiful thoughts that burn below,
 Beautiful lips are those whose words
 Leap from the heart like voices of birds,
 Yet whose utterance prudence gilds,
 Beautiful hands are those that do
 Work that is earnest and brave and true,
 Moment by moment the long day through,
 Beautiful feet are those that go
 On kindly missions to and fro—
 Down labyrinth ways, if God will it so—
 Beautiful shoulders are those that bear
 Careless burdens of humbly care
 With patient grace and daily prayer,
 Beautiful hair are those that bless
 Silken tresses of happiness,
 Whose hidden fountains but fair may gush

"Please, ma'am, may I go out?"—*Texas Sittings.*

"My dearest Maria," wrote a recently married husband to his wife. She wrote back: "Dearest, let me correct either your grammar or morals. You address me, 'My dearest Maria.' Am I to suppose you have other dear Marias?"

Whenever a new and startling fact is brought to light in science, people first say: "It is not true"; then, that "it is contrary to religion"; and lastly, "that everybody knew it before."



The above cut was photo-engraved from an original specimen flourished by
P. R. Cleary, teacher of writing at Vernon, Mich.

The proper way to do good which is really good, is for a man to act from the love of good, and not with a view to reward here or hereafter.

Young lady writing a love-letter for the kitchen-maid: "That's about enough now, isn't it?" Kitchen-maid: "One thing more, miss; just say please excuse bad spellin' and writin'."

Literary prosperity: The Chicago people say that, talk as you may of culture, the product of their pens amount to more than the income of all the authors of New England. Pig thing.—*Boston Commercial Bulletin.*

Proctor says that Jupiter is in the state that our earth was 31,000,000 years ago. Proctor has the longest memory we ever encountered. We can't remember half that far back in the dim and misty past.—*Norristown (N. J.) Herald.*

There is a romance in figures. A young man met a girl, 1er, married her, and took her on a wedding 2er, and the morning they started she 8er breakfast with a good appetite, a b9 smile occasionally flickering about her mouth, and they went on the even 10er of their way.

BOSTON TELEGRAM.—"They had been engaged for a long time, and one evening were reading the paper together. 'Look, love,' he exclaimed, 'only \$15 for a suit of clothes!' 'Is it a wedding suit?' she asked, looking naively at her lover. 'Oh! no,' he answered: 'it is a business suit.' 'Well, I meant business,' she replied."

Subscribers who may desire to have their subscription begin with Prof Spencer's course of lessons, which began in the May number, may do so, and receive the JOURNAL from that date until January, 1884, for \$1.50 with one premium.

How many apples did Adam and Eve eat? Sune says Eve E and Adam A , a total of 10 only. Others figure the thing out different. Eve E and Adam A also; total, 16. But if Eve E and Adam A , certainly the total will be 90. Scientific men, however, on the strength of the theory that the antediluvians were a race of giants, reason something like this: Eve E 1 and Adam A 2; total, 1631. Wrong again. What could be clearer than this? Eve E 1 and Adam A 2, the total was 1631. Eve E 1 and Adam A 2, would not be the total 1631? Perhaps, after all, the following is the true solution: Eve E 14 and Adam, Adam A 214 Eve; total, 81938. Still another calculation is possible: If Eve E 14 and Adam, Adam A 2142 ablige Eve; total, 82,956. Even this, however, may not be a sufficient quantity. For, though we admit that Eve E 14 and Adam, Adam when he ate E 141212; keep company; a total, 5,182,056. All wrong. Ever, when she E 1812 may, and probably felt sorry for it, and her companion, in order to relieve her grief, E 12. Therefore, Adam, if he E 1812-4212 Eve's depressed spirits, hence both ate E 18,296,534 apples. But, if we take the theory that the total in that Adam E was E 1421214212 Eve, and it made Eve, when she E 12,456,000. So between them they consumed, by that kind of mathematics, 942,823,360 apples. Next!—*Texas Stumps*.

It should be distinctly understood that the editors of the JOURNAL are not to be held as endorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Sample copies of the JOURNAL, 10 cents.

A good country parson preached a series of sermons on practical morality, and very interesting and instructive they were. A lad in the village who had heard only one of them was coming out of an orchard one day, his pockets bulging out with stolen fruit. He met the parson, who noticed his efforts to conceal the evidences of his guilt. "Have you been stealing apples?" he asked the minister. "Yes," answered the boy sheepishly. "And you are trying to hide them from me!" continued the good man. "Yes, sir," said culprit, brightening up. "You said last Sunday that we must avoid the appearance of evil."

A citizen of moderate views, who happened to be present at the banquet of French radicals, was talking politics with his neighbor—an extremist from the word go—and with indignation revolved the massacre of Dominican monks at Arcueil.

"All that," coolly replied the radical, "is the fault of the priests."

"Certainly, if there weren't any, nobody could shoot them!"

The PENMAN'S ART JOURNAL is the title of a beautiful and valuable monthly, published at \$1 per year. Every number is replete with hints and lessons in practical writing, and a choice collection of choice literature, designed to meet the wants of every member of the household. We cannot speak too flatteringly of this journal—it needs only to be seen to be admired.—*House and Home.*

The PENMAN'S ART JOURNAL is a very welcome visitor to our table. The present number is not only very beautiful, but highly entertaining and instructive. It is surprising how this splendid journal has grown in public favor. This is a fitting and emphatic testimonial to its worth. Published monthly, at 205 Broadway, New York, at \$1 per year. D. T. Ames, editor and proprietor. B. F. Kelley, associate editor.—*Washington (Pa.) Signal*

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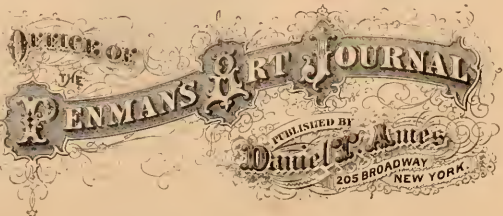
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NEW YORK, MARCH, 1883.

VOL. VII.—No. 3.

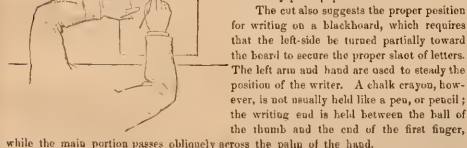
LESSONS IN PRACTICAL WRITING.

No. X.—By HENRY C. SPENCER.

Copyrighted, March, 1883, by Spencer Brothers.

The two greatest inventions of human ingenuity, are writing and money; the common language of intelligence, and the common language of selfishness.—MIRABEAU.

The accompanying cut represents the partial left-side position for writing; sometimes called the accountant's position, because adapted to writing on books that cannot, conveniently, be placed obliquely upon the table as we may place paper.



The cut also suggests the proper position for writing on a blackboard, which requires that the left-side be turned partially toward the board to secure the proper slant of letters. The left arm and hand are used to steady the position of the writer. A chalk crayon, however, is not usually held like a pen, or pencil; the writing end is held between the ball of the thumb and the end of the first finger, while the main portion passes obliquely across the palm of the hand.

BLACKBOARD PRACTICE as an aid to the mastery of practical and ornamental penmanship, we earnestly recommend. If the learner has not the use of a blackboard, he can, at small cost, obtain a flexible blackboard to hang in his room, from the supply department of THE PENMAN'S ART JOURNAL.

We have received, from a prominent State Normal School, a quantity of specimens showing the progress made by a class in writing, in a course of lessons where a part of each lesson required practice on the blackboard, and the improvement uniformly made by the pupils is remarkable. We have reason to believe that the blackboard practice was an important aid in producing such highly gratifying results. It is of especial use in educating the eye to a proper appreciation of forms, and the character of the consecutive strokes which compose letters and words.

MOVEMENTS.—In practicing the larger-sized capitals, two ruled spaces in height, employ the whole-arm movement freely; next, make them one and one-half ruled spaces in height, using the forearm movement, which is the whole-arm movement modified, by allowing the muscle of the forearm, near the elbow, to come lightly in contact with the edge of the desk; next, write the capitals eight-ninths of the ruled space in height (medium-ruled paper), with combined movement, in which the fingers slightly assist the forearm. In each of these movements the mind should be directed to the shoulder as the centre of motion, and the writing speed should be gradually but surely increased, from moderate to highest degree of rapidity practically attainable, aiming, always, to produce the standard forms. He who aims at nothing hits nothing. Aimless practice is worse than useless; it is injurious to mind and hand.



COPY 1 introduces the reversed-oval, which is the distinguishing feature of nine capitals, called the reversed-oval letters.

In forming this oval, the direction of the movement is upward—the opposite of that which produces the direct oval, or capital *O*; hence, the name, *reversed-oval*.

The square is an aid in securing the proper slant and width of this oval. The loops at base of exercise facilitate continuous movement, round and round in same oval. Dwell upon this exercise until freedom, ease and good form are secured.

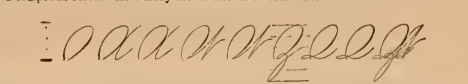
The correct slant of a reversed-oval letter may be readily secured by making a light, straight stroke, on main slant, and then striking the oval around it. Observe the shade. How does it increase and diminish? Where is it broadest?



COPY 2. The small loop of *Z* is on the slant of the lower part of right side of oval; aim to make the long loop on main slant, and, in the whole-arm practice, extend it one and one-third ruled spaces below base-line.

Left and right curves in *Q* cross each other, closing the oval at base; loop is hori-

zontal. Be careful to make the fourth stroke of *W* a left curve, and not its opposite, nor a compound curve. How many shaded strokes in each letter?



COPY 3. The capitals are here presented practical size. Width of reversed-oval, measured at right angles to main slant, one and one-half u-spaces; third stroke of *X*, descending, touches shaded oval at middle height; make it a true curve; there is a tendency to make an angle at point of contact with shade, making the letter look like a *K*. Strokes: left curve, right, left, right.

Caution: Do not begin the reversed-oval with too slight a curve, nor leave it too much open at base, producing a horse-shoe form.

Pen on the wing! sweeping down on the right, in the air, and upon the left on paper, to produce full, free left stroke in reversed-oval, as it forms the prominent part of this large family of letters.

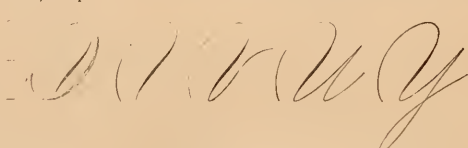
Capital *W*. Oval same as in *X*; width across top from oval to angular joining, one and two-thirds u-spaces; width between angular joinings at base, the same; narrow spaces at middle height, equal; final curve, two-thirds height of letter. Strokes: left, right, right, left, left.

Capital *Z*. Make the oval as in *W*; small loop, one-half i-space in height; width of oval turn, from base of small loop to crossing of long loop, one u-space; width of long loop, one-half u-space, full. Be careful to make oval and long loop both on main slant. Strokes: left, right, left, right, left.

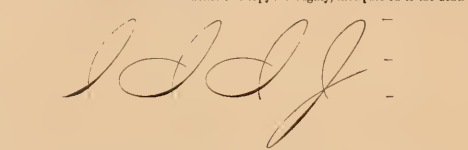
Capital *Q*. Reversed-oval, same width as in *Z*; right curve descending, crosses left curve near base, and passes one u-space to the left; horizontal loop, narrow, and one u-space long; compound curve, crosses both curves of oval. Strokes: left, right, compound. The monogram, which embraces *W*, *X*, *Z*, *Q*, is presented for study and practice.



COPY 4 affords practice upon words embracing capitals that have just been taught separately. The *X* and *Q* join readily to small letters that follow; so will the *Z*. Would suggest more extended practice on these letters. The name of a Buckeye farmer, Xenophon Quinton, is a good one to write; Washington, another; Zimmerman is an excellent combination for free practice. Many others may be thought of in this connection and written, for improvement.



COPY 5. In this copy the reversed-oval is modified to adapt it to the *V*, *U*, *Y*. See how the shaded stroke is brought down on the main slant on the right. It is compounded in nearly equal parts as to length, of right curve, straight line and left curve. How does the shade increase and diminish? Practice this copy thoroughly, then pass on to the next.



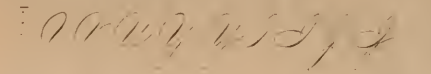
COPY 6. These letters depend upon the reversed-oval for their top portion; but the width of the oval is slightly reduced, and the opposite curves cross near the base line.

If you wish to be represented by a good-looking form—and who does not?—give special attention to capital *I*. Many excellent writers form it with but two strokes, omitting the final left curve.

It is necessary in these letters, *I*, *J*, to make first third of upward left curve, full! full!! so that right curve descending will cross it above point of beginning. Observe position and form of shades!

Copy 7 brings us down to the practical and most useful size again.

Capital V. Reversed-oval one and one-third; final curve two-thirds height of letter, Strokes: left, compound, compound curve.



Capital U. Reversed-oval, same as in V; distance between shaded stroke and straight line, one space, full; light of straight line two-thirds of letter. Strokes: left, compound right, straight, right. Only one shade, mid.

Capital Y. First four strokes same as in U, finish with loop, like small y. Strokes: left, compound, right, straight, right, left.

Work up the monogram, capital I. First or simple form: width of loop, one u-space; crossing of curves one-third i-space above base; distance between curves on base-line, one u-space. Strokes: left, right. Shade lower third of right curve. The second or full form of the I is completed with an egg oval, one and one-half i-spaces high, and two and one-half u-spaces long. Especial attention should be given to the direction and curve of the final stroke.

Capital J. Top similar to I; loop below, one-half u-space in width, shaded on right side. Be sure to give main flut to loop down stroke. Strokes: left, right, left. See monogram showing relation of I and J.



COPY 8. Practice on words. U, Y and J are letters that join conveniently to any following small letter. Write also, *Uncle, Very respectfully, Yours truly, I remain, promise, June, July, January, etc.*

We have undertaken a great deal for a single lesson; but as the lessons are a month apart, the time for practice is ample.

The capital we present, as most will agree, are plain and simple, and yet symmetrical, in style. The tendency of handwriting, in obedience to the demands of every-day use, is steadily in the direction of simplicity of form. It is not many years since the reversed-oval used in the nine capital letters taught in this lesson was formed with four strokes, and now it is universally conceded that two strokes much better answer the purpose than did the four.

We warn our pupils against the use of redundant strokes in their writing. Some of our young people, especially when they have attained free command of hand, indulge in extra curves and elaborated forms of letters, quite ridiculous in business and correspondence, and the Spencerian System is often unjustly held responsible for such eccentricities; when, in short, it condemns them.

In conclusion I would remark that unfortunately the holy of professional penmen in our country too often suffers in reputation, because held responsible for the gimcrack productions of exceptionally vain, coquetical and illiterate self-styled "professors" of penmanship. Other professions suffer also, more or less, from having unworthy members whose acts they deprecate, but cannot control.

A Talk About Writing.

BY PAUL PASTNOR.

This was what took place at our lyceum, last week. We had a talk about writing. The subject had been brought up by the card of a writing-teacher, published in the county paper, which announced that he should spend one month in R—, for the purpose of forming a writing-class and instructing all who desired to join it in the beautiful art of penmanship. It was an "off" night at the lyceum. The contestants who had been appointed to take the leading parts in the debate, announced themselves unprepared for good and sufficient reasons, and the President excused them for two weeks. "Now," he said, "let us have an informal talk on some subject of interest. Part of the object of our training here is to fit us for speaking without previous preparation on any subject which may be brought up. Will some member suggest a topic of interest for this evening?"

I happened to have in my pocket the *Courier*, with the writing-teacher's announcement in it, and I stood up and said: "Mr. President, I see by a card in this week's paper that we are to have a course of writing-lessons here in town." I read the card. "Now, Mr. President, and gentlemen, it seems to me that this is a subject which interests us all, and inasmuch as the gentleman who is coming here will depend largely upon the members of this lyceum for patronage and assistance, I would suggest that we bring out, by talk on writing, the opinions of those present, so that we may know who of us are in favor and who opposed to the project of a writing-school. If agreeable to the members of the Society, I will state the question in this form: Resolved, that we believe the possession of a good handwriting to be of the greatest value to

every young man, and that we will support and aid the proposed school of penmanship in this village." The subject was accepted, and also the form of statement. "I will appoint to regular convocations on either side of the question," said the President, "but let each member speak upon the subject as and as he chooses upon the subject before me." As I had introduced the matter, I was asked to open the discussion, which I did as well as I could without previous thought, urging the considerations which I deemed best calculated to support the affirmative side of the question. When I sat down, a young man—son of the village merchant—a fellow of considerable ability, though indolent, who had been away at college for two years, but was now spending the winter at home, for some reason not made public—this young man rose, and said: "Mr. President: I forget that I am not able to indorse in every respect the opinions of the gentleman who has just spoken. I do not believe that the usual stereotyped hand taught by writing-masters is worth, for business or literary purposes, the time and trouble and money which are required to secure it. I admit that a good handwriting is of value, but I do not think that the best handwriting is taught by following the usual cut-and-dried method. It seems to me that a system which excludes the element of personality in penmanship is not one which we want to see ourselves bow to. I look at one of these Spencerian charts and, then at the handwriting of the teacher and of the more advanced of his pupils, and I receive the same general impression. The writing is pleasant enough to the eye, it looks to read, but it is formal, labored, and lacks the higher beauty of originality and force. Now I have seen the handwriting of a good many prominent business men. I had a chance at college who had collected, in a scrap-book, quite a number of scraps of letters and

autographs of well-known men, both in mercantile and literary life. I never saw but one piece of manuscript, of a business man, which was anything like a Spencerian copy-book, and that was the work of a very young man who had succeeded to a large business built up by his father. The father's handwriting was small and condensed, without an unnecessary stroke or an ornament anywhere. It was very plain, but he never looped his I's or shaded his t's. He wrote with a stub pen, and the lines were as black as night and as straight as a yard measure. All the business men represented in that book wrote differently; their personality came out in strong lines, and one could easily see that they never wasted time patting over a copy-book, or if they ever did, they had gotten heavily over it. I say it honestly, that their handwriting was more beautiful to me than the finest copper-plate script. There was more in it. It had the beauty of adaptability, which is higher than the beauty of abstract form. So with the writing of literary men. I saw sixty manuscripts of American authors in that scrap-book, and not one of them would have been accepted as child's copy by a writing-master. The President of our college writes a rough, angular little hand, but it looks well on the page, and does a man more good than all the 'Be virtuous and you will be happy' that ever flowed from the palistaking pen of despairing youth. Now Mr. President, I do not propose to attend this writing-school, and I do not propose to use any influence which I may have, either for or against it. The system of writing which is now taught seems to me too uniform and lifeless, and not practically worth the time and money spent in acquiring it. These are the points I wished to bring out."

The young collegian sat down amid a perfect silence. I must confess that I felt as though my simply stated arguments had been cast considerably into the shade, and I hardly knew what to say, in case it should devolve upon me to reply in the end. I was very much relieved, therefore, when the young principal of the village academy, a college-bred man and a graduate, rose and said: "Mr. President, as the question is now open, I should like to say a few words by way of comment upon the arguments which have just been advanced. The gentleman has made a very brilliant and forcible plea, but his blows, I think, have been mostly delivered into the air. He claims that the system of penmanship now taught excludes the element of personality. How does it exclude personality? He says that the chart, the hand-writing of the teacher and of the more advanced pupils convey the same general impression. I challenge him to prove that they are so much alike that they could be mistaken for another. The fact that they convey the same general impression is that which marks them as exponents of a common art; the fact that they are not aerial repetitions of one another, as a type is repeated upon paper, proves that they contain originality. If I can distinguish difference in a word or sentence written by one of my pupils from the same word or sentence written by myself, so that I could not mistake the former for my own, then I claim that there is originality in that word or sentence of handwriting, in both cases, and originality in every letter and line of it, for it is a bug, that what is true of the whole is true of every part. I can distinguish between the handwriting of an advanced pupil and his teacher, between different advanced pupils, between different writing-masters, between any two professional or skilled writers in the world, and anyone can do it who has at all an eye for the art. There fore, I claim that there is originality in correct penmanship. There is originality in any two products which are not exactly alike and proved identical. Again, the gentleman who has just spoken, claims that skill in penmanship lacks force. Now, if he will tell us just exactly what qualities constitute force in penmanship, I think we shall find

that the highest form of the art possesses them. For myself, I should think that the qualities of force in penmanship were consistency and legibility; at all events, a handwriting not possessing these qualities is weak, characterless. By consistency I mean, adherence to the same general principles of form. In consistent handwriting the slant is always the same, the letters are formed upon the same general model, the manuscript pages present harmony. I claim that the present style of correct writing is consistent. Legibility is the other quality of force. A style of penmanship, which does loop its I's and shades its t's, certainly cannot be less legible than one which so far departs from perfect and acknowledged forms as to disregard these points. Add to this the rare of the accomplished penman in making every letter complete as well as beautiful, and I think it will be accorded that the artistic form of penmanship, as taught, is the most legible. With consistency and legibility, I claim that it possesses force. As to the examples of unqualified, or slovenly, or, if you will, characteristic, handwriting alluded to by the gentleman, I do not think that the description of them strengthens his argument. I, too, have seen some specimens of the handwriting of representative men. Among literary men, Dr. Holland's for instance, and Longfellow's, each a model of beauty and correctness. James A. Garfield wrote a writing-master's hand. As to business correspondence, but the majority of letters which pass between large commercial houses, if the gentlemen of the firm do not write their own letters, they at least know how they best wish them to appear, for, next to professional pen-work, the business correspondence of this country presents the most beautiful specimens of penmanship extant—clear, clean, running, harmonious script, that one feels more like framing for its own sake than abstracting a message from and then throwing into the waste-paper basket. And as to the argument that a pupil may acquire this art of penmanship, I think that the fact of all these salaried business correspondents, young and successful and rising men, deprecate it. Therefore, I think that we ought to support the resolution which has been offered."

The young teacher was warmly applauded as he sat down, and I do not need to add that the question was decided according to the evident desire of the members, in favor of the affirmative.

Scepticism.

The scepticism of the age strikes deep. It asks not merely, is the Bible inspired? But, have we a Bible? It not only questions whether a miracle is possible; it demands whether the Christian religion is supernatural. It not simply seeks to know whether Christ made an atonement; it inquires, Is there a God? It examines less the question of the doctrine of future punishment than the more fundamental question, Is there a future?

How widespread is this questioning of the corner-stone of Christianity cannot be said with precision. But it pervades, at least to some degree, the educated classes of the community. It is indicated in the papers, in the *Nineteenth Century*, and other magazines. It is evidenced in the popularity of Mr. Malloch's "Is Life Worth Living." It is vicaried in discussions in philosophical societies and literary clubs. Of the spread of this scepticism among the rank and file of the community also there can be no doubt. "Materialism," remarks a keen English writer, "has already begun to show its efforts on human conduct and on society."—*Macmillan*.

Subscribers who may desire to have their subscription begin with Prof. Spencer's course of lessons, which began in the May number, may do so, and receive the JOURNAL from that date until January, 1884, for \$1.50 with one premium.

Some Scraps of History.

By S. S. PACKARD.

My dear Ams:

You ask me to write you a sketch of my life to accompany a portrait which you have decided to publish in your March issue, and you request me, moreover, to forget that I am "Packard, chuck full of modesty, and just do him full justice in all the departments of his life's work—as teacher, author, litterateur, and man."

Of course I "hasten to reply." Almost anybody would; anybody, I mean, who isn't suffocated with modesty. There may be exceptions among business college men, but they are exceptional, anyway. I look upon it as a rare opportunity—such a one, in fact, as I have no moral right to throw away. Opportunities are the gold mines of life; and gold mines, to produce anything, must be worked. I will work this even if it produces nothing.

But you have asked of me two impossible things: first, to forget that I am Packard, and next, to do myself "full justice." I cannot forget that I am Packard. I only wish I could. It is the one thing in my life that I am always painfully conscious of. I have often tried to cheat myself in this respect; to forget my personality; to think of myself as a man, with different tendencies and different environments; but always at the wrong moment the same old man turns up, with the same infirmities, the same obstructive elements, the same unreasoning hopes, and the same unsatisfied desires. No, I cannot forget that I am Packard, although I did once forget my name. That was in Cincinnati, more than thirty years ago. I called at the Post-office for a letter, and when the delivery-clerk asked my name the ludicrousness of the request so disconcerted me that, for the life of me, I couldn't think of it, and actually had to take my place at the end of the line and collect my scattered wits. It was a case of temporary derangement. I am occasionally troubled in that way. Sometimes, even, I forget that I am owing a man until reminded of it; and once, I remember, I let my subscription to the JOURNAL lapse until one of those sweet little insinuating postal-cards came to me, like Banquo's ghost, and set me right. I can forget things like this, but it is useless to try to forget that I am Packard.

And as to doing "full justice" to myself, that is quite out of the question. I couldn't do it if I would, and I wouldn't if I could. The fact is, I neither want to do justice to myself, nor to have anybody else do it. This is something that I have always dreaded. Of course I don't doubt that in the long eternity there will be an evening up of things, and everybody will get his deserts. Then I expect to catch it, with others of your delinquent subscribers; but I am like the boy who was sent home with the promise of a thrashing when his father came.

"Don't hurry, father," said the boy; "I can wait."

Nevertheless, I will do the best I can, and you will print as much or as little of what I write as you choose. I will tell you if you leave it all out—and the portrait, too—your readers won't blame you, nor will I. There was a time in my life when, if I had been told that before I died the editor of a great paper in New York would decide to publish my portrait, and say something about what I had done in the world, I wouldn't have had half the faith in the fulfillment of the prophecy that some sensible people seem to have had in the coming of Wiggins's storm. And if by any means I should have been induced to believe that I should have been wholly at a loss to surmise what the use of human effort would be that should contribute to anybody's consideration. For there was no divine intimation in the best of my boyish fashion, nor in the achievements of my boyish life. The most that I can remember of my earlier school days is that I loved all the nice little girls, and had a fashion of "leaving off head" in my spelling-class. I do remember, too, that I had a genuine admiration—I was going to say "adoration"—

for a new book. And so strong is this sense in me, even now, that the very smell of printers' ink or binders' glue sends me back involuntarily to those "baby days"; and I think of myself, lying upon the floor in the "best room," when the light from the uncurtained window streams in upon the open pages of a new book—one of the rarest things for a boy of those days to hold in his hands.

There was probably never born a boy who, during all the years of his adolescence, had a greater reverence for "print" than had I. Evidently, for the most part, in a one-horse town in central Ohio, to which my father, with our family of five boys—and one girl—had emigrated from Cummington, Mass., in 1833, I had no chance to see or know men of letters. A real life editor I had never seen—let alone an author. Such persons were, in my imagination, beings of a high order, whose feet might possibly rest on the earth, but whose heads were certainly in the clouds. The editor of our country paper—the *Newark Gazette*—which I remember with as much distinctness as I do the *New York Tribune* which I read this morning—was, in my opinion, a "bigger man" than Horace Greeley ever dreamed of being. There was absolutely nothing he did not know, and nothing in an intellectual way he could not do.

With this prodigy before me I made up

the whole matter that it is to me as irresistible as it is unaccountable, and there has been no time since my early manhood that I have not been in some way connected with printing. I ought to have been a great editor and a great author, and I am satisfied that the only thing that has kept me from one or the other—possibly both—has been the lack of ability. Once I thought I was on the way of becoming a magazine publisher, and the few people now living who have not quite forgotten *Packard's Monthly* and "The Wickedest Man in New York" will know to what I allude. I am quite sure, even now, that I struck a genuine thing, and believe that I should have succeeded in making a fair reputation and a good living as a publisher if I had had a little more money and a little more leisure. As it was, I made a stir, and invested a few thousand dollars in a very permanent way.

I began to teach at sixteen, and that, I am sorry to have to say, was forty years ago. "Pity the sorrows of a poor old man" who has to own up that he is fifty-six years of age!

My first school was in Delaware County, Ohio. I visited the old schoolhouse last summer on my way to the Cincinnati Convention. It stood on the old spot, by the roadside, solitary and alone. In front of it, however, was a locust tree, some eighteen inches in diameter, which had twice been

with not more than five dollars in my pocket, and no certainty of employment. But I was in the State of New York, with Michigan rivers at my back, and was happy. I was soon employed as teacher of writing, book-keeping, and drawing in the Lockport Union School. But the little I knew of book-keeping and drawing wouldn't carry it without producing the mildest cerebral commotion. But I did what many another better man has done—I studied and taught, and managed to keep just a little ahead of my pupils, and won an undeserved reputation of being a good teacher. Some of those boys and girls are alive to-day. Some of them may even read these lines and wonder how they could have been so taken in. One of these—a boy of teachers—is now the proprietor of Sadler's Business College of Baltimore. He seems to have followed in the footsteps of his old teacher, either from an impulse received at that time or from a conviction of duty which seized him later in life.

While in the Lockport school I attempted the publication of a monthly school-paper, "The Union School Miscellany." It ran about a year. I have a bound volume of the complete edition, and, judging from its literary character, I think it should have been edited by somebody rather than a monthly.

From Lockport I went to Tawasville, a thriving town on the Niagara River, between Buffalo and the Falls. Here I published a weekly newspaper for three years, and was as happy as happy could be. While in this congenial and delightful occupation chance threw me in the way of H. D. Stratton, who, with Bryant & Lusk, had just started the Cleveland Commercial College. I had previously known Lusk in Cincinnati, where he was attending a medical college, and he set Stratton on my track. For a year I resisted the wooing, but it was useless. Stratton was a man who never yielded a point. He had set out to make a commercial college man of me, and he succeeded. Under a general arrangement I took charge of the Buffalo College on the first of September, 1856, about as poorly qualified to run a business school as any tramp could be. To be sure, I wrote a fair hand—not Spencerian—and had a smattering of book-keeping and arithmetic; but I have often thought that if Stratton had known how really ignorant I was of the science of book-keeping he would as soon have thought of recommending me to fill a Buffalo pulpit as of engaging me to conduct the second link in his great "International Chain of Commercial Colleges." But the best part of it was that I was as ignorant of my ignorance as Stratton was. If I hadn't thought I could do the work in a creditable manner I surely should not have undertaken it. I tremble now when I think of my tenacity; but I wonder still more that I got along somehow, and nobody seemed to know what a humbug I was. But hopeful as I was of myself, I did not long rest contented of my own shortcomings, and I determined to master book-keeping in the shortest possible time. The text-book used in the school—or rather the book of reference, for we made a virtue and boast of using no text-book—was Jones's *Book-keeping*. It was the first philosophical treatise on the subject that I had seen. I had used and tried to understand Critchendon, and Harris, and Marsh, and Fulton & Eastman, and Duff, and several other authors whose names I do not now recall, but from none of these had I got an inkling of the real science of book-keeping.

Thomas Jones was to me a revelation. In his crisp, logical method of stating propositions, his presentation of the two methods of double-entry, wherein effect always followed cause, and cause always preceded and produced effect. I saw, as it were, the heavens opening, and the angels of God descending. The whole subject of double-entry book-keeping seemed to flash upon me like a vision; and although my thoughts were necessarily crude, and my generalizations often extravagant and wide of the



S. S. PACKARD.

my mind, at the age of twelve years, that I would be an editor as soon as I became a man.

About this time an advertisement appeared in this same county paper for a boy to learn the printer's trade. It caught my eye, and I answered it at once—that is, I wrote the letter at once; but, as it would cost ten cents to send it by mail, I had to wait until I could and it by private conveyance.

The first man that hailed a load of wood to town carried my letter. I got an immediate reply, with an offer of the place—erand came very near running away to accept it, as my father refused to let me go. I think I never quite forgave him for it, and even to this day I look upon his decision as a well-merited but unwarrantable blunder. I got a mild revenge, however, in having a "piece of poetry" published in the paper a few weeks after. It bore my initials, and my revenge was in seeing my father's eyes stick out when he read it. I am sorry to say that this "piece" has never appeared in any collection of American poetry.

I was never in a printing-office, and never saw a movable type, until I was eighteen years of age; but my reverence for printing and printers, and printing-offices and printed pages, which began long before that, continued to grow and has grown without a break to the present day. There is a glamour about

struck by lightning, but, to the language of Daniel Webster, was "not dead yet." I planted that tree with my own hands—and a little assistance from the boys and girls—forty years ago next month.

In 1845 I went to Kentucky to teach writing. I remained there a little more than two years, when I was called to Cincinnati by "Father Bartlett," the pioneer of business colleges, for whom I taught writing for another two years. I don't think I was ever much of a writing-master, and I am sure I never liked the business. Bartlett, however, thought I was a prodigious phat, and used to show my horn with all his lungs. He even has a kindly remembrance of me to this day, and treats me with the fond affection of a father.

I married in Cincinnati in 1850, and in July of the same year I moved with my little wife to Adrian, Mich. Here I taught writing in the Union School until I was stricken down with malarial fever, which followed me and kept me on a low diet of health and funds until I got discouraged and disgusted, and left for the East.

I headed, with my wife and ten months' old baby, at Lockport, N. Y., having come by canal boat from Buffalo, on the nineteenth day of November, 1851. I was barely able to walk—was pale, emaciated, and weak—a stranger in a strange land,

mark, the germ of the matter had found a lodgment in me, and I knew it could be nurtured into a lively plant.

But, after all, Stratton cared more for my literary help than for my ability as a teacher. He had conceived of a "chain of colleges," and he not only wanted teachers, but writers—those who could put his ideas before the public through the columns of the newspapers, and through books and circulars. This was congenial work for me, and opened up to my imagination great possibilities in a chosen field.

Said he: "With Bryant to hold the points when taken, and you and me to deploy the pickets and plant the standards, we can soon have the entire country invested and every stronghold in our power."

In November, 1856, we went to Chicago, and together opened the "Chicago Ink." Stratton did the outside work, while I managed the school, and wrote editorials for the local columns of the daily papers, for the insertion of which we agreed to pay ten cents a line one-half in tuition—represented by scrip—and the other half in cash. It appeared to the outside world that the daily press of Chicago was very favorable to the new enterprise—which it surely was.

The young men of the city and of the surrounding country devoted those fervid editorials, and came flocking to our standard. The two competing schools were those of Judge Bell and Uriah Gregory. Bell had been established about six years, and had a fine school. Gregory was of a more recent importation, but had the religious advantage over his opponent of opening his school with prayer. He did not seem to be greatly troubled about Bell, but the incursion of Stratton into the domain, with a link of the "great international chain," quite put him to his triumphs. He at once made successful overtures to R. C. Spencer to come into the fight, and together they opened a "Spencerian" campaign. Whether or not Robert assisted in the devotional part of the work is not known to this historian. It is known, however, that Stratton accepted the Spencerian challenge, and at once sent for the author of the Spencerian Penmanship, and the father of Robert, the veritable "P. B.," and that when I left Chicago for the East, just before Christmas, the son Robert was with Stratton, in charge of a school of seventy-five pupils, and Gregory was beyond praying for.

From Chicago I came to Albany, where, on the first of January, 1857, I opened the Bryant & Stratton Albany College. In March, 1858, I came with Stratton and Ellen Barrett to New York, for the purpose of opening a college and publishing a magazine. The first step was to attempt to buy out "Hunt's Merchants' Magazine," which, on account of the recent death of the recent proprietor, Freeman Hunt, was for sale. Two obstacles stood in the way, however: first, too much money was asked for it, and second, we had no money to invest. So instead of buying a goodwill we proposed to make one.

The magazine was started, and christened "The Mercantile Merchant." Bryant & Stratton were the publishers. I was the editor, and Ellen Barrett was conductor and special contributor. This unique publication lived about two years, but was never a very vigorous child, and its last days were somewhat piteous. Its disease was a combination of literary and financial mismanagement. It simply pined away and died. Nobody knew for a certainty when it stopped breathing. The most that I can remember about it at this remote date is that it was finally dead. My impression is that the fact of its death was concealed from or softly brought to the public by merging it into a circular for the new college which was beginning to get a slight foothold. One thing about this short-lived magazine it is pleasant for me to remember. We published in it a portrait and sketch of Cyrus W. Field, just after the laying of the first Atlantic cable. A few months thereafter, when the wire had become dumb, and the public confidence in its success was rapidly waning, and Mr. Field was forced to take hold of his paper business in Beekman Street to save it from the general wreck, he called on me one day with a sample of printing-paper in his hands to solicit our patronage. Three months before this really great man had been the centre of interest and admiration

and being the "official" text-book of "the cable," its financial success was assured. While I did not hope to say anything new on this trite subject, I felt it necessary to depart somewhat from the plans of previous authors. In looking over the official statement of one of the State banks, I discovered that it was simply a trial-balance of an open ledger, with the resources on one side, and the liabilities on the other—and that there were equal! This was, indeed, a discovery, and it formed the basis of my whole work. There are a number of the old teachers now living who will remember the commotion which followed this departure from Thomas Jones's classification, and the discussions which grew out of it. Jones himself, who was always one of my very best and warmest friends, used to pity my blindness in not being able to see how impossible it was that the proprietor's account should show a liability—that a man should owe himself, lift himself up by his own bootstraps, as it were; and I pitied him as I did Folsom and others, who had to explain the credit-balance of Stock account as being "the earnings of a previous business."

most distant helper before the manuscript was in the hands of the reporters. They looked over the pages of Choate's brilliant eloquence; they turned the pages up, side down, then sideways, then corners, then all sorts of ways, and gazed at each other in blank astonishment. Not a word could the decipherer. They sought the editor. "Why, Mr. Choate," said one of the reporters, "we cannot make out a word of your manuscript. What shall we do?" "Cannot read it! That's unfortunate," replied Mr. Choate. "It seems plain to me; but I cannot aid you, for I start immediately in an opposite direction from New York. But let me see; I guess I can help you. An old clerk of mine lives about twelve miles from here. He can read it," and off went Mr. Choate.

Rufus Choate's Chirography.

In his very interesting sketch of journalism in the United States, Frederic Hudson, formerly editor of the New York Herald, relates the following:

Horace Greeley was a better penman than either Rufus Choate or Napoleon I. Any one who will compare Greeley's notes with the specimen of Napoleon's chirography in the Lyceum at the Brooklyn Navy Yard, will readily admit this to be a fact. Choate's penmanship was positively shocking. On one occasion he delivered an Address at Dartmouth College, we believe, and two reporters from New York—one from the Tribune and the other from the Herald—were in attendance. Finding that Mr. C. had prepared his Address, they arranged to take his manuscript after he had finished its delivery, and assist each other in making an extra copy for one of the two journals. So they formed a part of the audience, and congratulated themselves on saving the labor that taking stenographic notes of the oration would involve. The last word of peroration scarcely reached the ear of the

most distant helper before the manuscript was in the hands of the reporters. They looked over the pages of Choate's brilliant eloquence; they turned the pages up, side down, then sideways, then corners, then all sorts of ways, and gazed at each other in blank astonishment. Not a word could the decipherer. They sought the editor. "Why, Mr. Choate," said one of the reporters, "we cannot make out a word of your manuscript. What shall we do?" "Cannot read it! That's unfortunate," replied Mr. Choate. "It seems plain to me; but I cannot aid you, for I start immediately in an opposite direction from New York. But let me see; I guess I can help you. An old clerk of mine lives about twelve miles from here. He can read it," and off went Mr. Choate.

The two reporters hired a team and drove over to the residence of the clerk. He read and they took stenographic notes, and succeeded in reaching New York in time to write out their reports for their respective journals. These reporters, ever after, in asking for manuscript, first carefully inspected the chirography.

The old art of illumination was attended with much labor and expense. To go so far further back than the Middle Ages, we find men in monastic cloisters spending a whole lifetime in the ornamentation of our manuscript. Days and months and years were occupied in the elaboration of a single capital letter. All the talent, thought and experience of the artist were concentrated on the title of a gospel, or on a page of the Fathers, and, as he worked in his seclusion, years slipped by and the flight of time was unheeded. Naturally, those who owned such illuminations considered themselves rich men because of that very fact, and even today, a fine specimen of ancient illumination is more valuable far than a four-story "brown stone front" in New York's swiftest avenue.—Geyer's Stationer.



The above cut is photo-engraved from original pen-and-ink copy executed by E. K. Isaacs, of the Normal Business Institute, Talarpaio, Ind.

for the people of two continents, and had rode down Broadway at the head of the largest and most imposing military and civic procession this city had ever witnessed. Now he was simply a business man trying to retrieve his broken fortune through the legitimate channels of competing trade! The conduct of this man under adversity has always been an inspiration to me, and I have often held it up as an example to young men.

The time came at last when it seemed necessary for "The Chain" to have some text-books. Mr. Stratton had already made overtures to Thomas Jones to write a work on book-keeping. I told him I thought he would make an irrefutable blunder to employ an outsider and a competitor to do his work of authorship; that if it couldn't be done "in the chain" the sooner the chain recoiled itself into its separate links the better. He at once challenged me to undertake the work, and all notified as I was, I accepted the challenge. The running of the New York College was put in Mr. Bryant's hands, and I embarked on the troubled sea of authorship. When I now reflect upon my slim equipment for that work I wonder at the measure of success which attended it. Crode as it was in some of its parts, it was deemed a great improvement on most of the books then in use,

But I have had the satisfaction of seeing my theory of "equal resources and liabilities" generally recognized by thoughtful teachers everywhere, and of knowing that the Bryant & Stratton series of book-keeping has had its full share of favor from the public.

And so I could go on talking to the end of time; but I won't. I don't hope to be known in the future as a distinguished author, or a litterateur, but I would like somebody to remember me as a schoolmaster and a man. It is the dearest of all my hopes that when the earth shall have been shrouded over my mortal remains, and I shall no longer go in and out before the boys and girls of Packard's Business College, I shall still be sweetly remembered by a few loyal hearts as one who tried, while living, to make other lives than his own blessed and fruitful.

The "Hand-book" as a Premium.

We have decided to continue to mail, until further notice, the "Hand-book" (in paper) free to every person remitting \$1 for a subscription or renewal to the JOURNAL for one year, or for \$1.25, the book hand-somely bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.

Letter-Writing.

ARTICLE III.

By D. T. AMES.

In our last issue we presented a model for the construction and arrangement of the several parts of a letter, and we closed with some hints regarding penmanship in correspondence. We will now consider more in detail the construction of a letter.

We here repeat, by diagram, the form previously given:

THE SIGNATURE

Should be very plainly written. Remember that no context can aid in deciphering an illegible autograph. *Hundreds* of letters in course of a year, from this cause alone, remain unanswered in our own office, and many others from the omission entirely of the name or place. Ladies addressing strangers should make known their sex and condition, as (Mrs.) Jennie Williams, or (Miss) Mary Wood; otherwise, unpleasant mistakes

HEADING

ADDRESS.

SALUTATION.

BODY OF LETTER.

COMPLIMENTARY CLOSING.

SIGNATURE.

THE HEADING

Should commence sufficiently to the left of the middle of the sheet to leave room for the name of the place and date on the heading, viz:

VALPARAISO, IND., March 1st, 1883.

or, VALPARAISO, IND., March 1st, 1883.

If writing from a large city, the street and number should be specified, thus:

205 BROADWAY, NEW YORK,
March 10th, 1883.

If writing from a hotel, or institution, the name should be given in the title.

COMPLIMENTARY ADDRESS.

The name and address are most properly written at the opening of the letter, upon the left-hand, thus:

205 BROADWAY, NEW YORK,
March 10th, 1883.
S. R. HOPKINS, Esq.,
29 Warren Street, New York.

It is the practice of some writers, and advocated by some authorities, to place the name and address of party addressed at conclusion of the letter, upon the left-hand side. We, however, prefer the former method.

THE SALUTATION

Is written to the right, and on line below of the address, and its form varies according to the relations of the parties. In friendly correspondence, the word *Sir*, *Madam*, *Friend*, etc., is preceded by the word *Dear*, which word in business, official, and other letters, is omitted.

THE BODY OF A LETTER

Should commence about two inches from the top of the sheet, or if short, so as to occupy the central portion of the sheet. Each distinct topic should constitute a paragraph. There should be a margin upon the left, of at least one-half of an inch.

COMPLIMENTARY CLOSING.

This, also, varies greatly according to the mutual relations of the parties. In letters of business it is, *Yours truly*, *Yours respectfully*, *Yours very respectfully*. In letters between friends—*Yours very truly*, *Sincerely your friend*, *Affectionately yours*, etc.

might occur in addressing a reply.

SUPERSCRIPTION.

Much of taste and habit is displayed in a superscription of a letter. It should be plainly written, and complete. The name, nearly central upon the envelope; place below, and to the right of the center, county and State, still below, and to the right, thus:

BUSINESS CARD.

NAME.

PLACE.

CARE OF.

COUNTY.

STATE.

In directing a letter it is customary and proper to make use of some title before or after the name, as *Mr. James Johnson*, or *James Johnson, Esq.* Only one title should be used. Where a letter is not sent by mail, but is taken upon the lower left-hand corner to place upon the lower left-hand corner—*Politeness of Mr.—*, or *Courtesy of Mr.—*. If a letter of introduction, in the same position, the name of the person introduced.

HONORARY TITLES.

Every person of whatever degree is entitled, respectively, to the appellation of *Mr. (master)*, *Master*, *Mrs. (contraction for mistress)*, or *Miss*. With persons occupying a high social or professional position, the prefix *Mr.* may be omitted, and the customary title belonging to their respective positions may be used. For the legal profession, *Esq.* is the proper title; for high official and legislative positions, the title of *Hon.* for honorable is prefixed. Members of any profession should be addressed by their appropriate professional titles, as *Prof.* for professor; *Dr.*, or *M.D.*, for doctors. The following are the professional titles in use in this country:

James Blackstone, Esq.—Attorney at Law.
Dr. Charles Medicine, Doctor of Medicine
Charles Medicine, M.D.
Rev. James Goodman, D.D.—Doctor of Divinity.
Rev. (or Prof.) James Wise, LL.D.—Doctor of Laws.

Rt. Rev. John Priest—A bishop.

Rev. James Minor—A priest, or minister, of any persuasion.
Prof. James Wise.—Professor of art or science.

OFFICIAL TITLES.

His Excellency—The President, Governors, and foreign ministers.
The Vice-President, Heads of Executive Departments, State and National Members of Congress and State Legislatures.
Honorable—Lieut. Governors, judges, and mayors.

Officers of the army and navy should be addressed according to their rank.

One title only should be prefixed to any name, as *Hon.*, *Dr.*, *Rev.*, *Prof.*; but as many may be affixed as a person is entitled to use, as *A.M.*, *M.D.*, *LL.D.*, or *D.D.*, *LL.D.*, etc. Where persons are addressed in the plural the proper title is *Messrs.*, which is a contraction of the French word *Messieurs*. To unmarried ladies it would be *Misses*; married ladies, *Mesdames*.

(To be continued.)

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief editorial items solicited.]

At least 7,000 American students are in German Universities.

A member of her Class of '53 has just made Yale College a present of \$60,000.

There are 1,493 students now enrolled in the various departments of Oberlin College.

The study of Latin has been made compulsory in the high schools of Charleston, S. C.

Brooklyn has sixty-six public schools, 200,000 scholars and 1,343 teachers. There are, besides, about 25,000 pupils in private schools.

Miss Edith Thomas, daughter of Professor Thomas, of Johns Hopkins University, has recently received the first degree of Ph. D. ever granted to a woman by the University of Zurich.

—N. O. Christian Advocate.

In California about 130,000 children were in school last year while about 50,000, who should have attended, did not do so.—*Public School Journal*.

Miss Kittie Hoyt, a teacher in Wyandotte, Mich., punished the son of the ex-Mayor, and was arrested for assault and battery. She was acquitted.—*Public School Journal*.

Forty students have been imprisoned in St. Petersburg for expressing doubts of the administrative ability of Count Tolstoi, Minister of Public Instruction.—*N. Y. Witness*.

A note from Whittier, the poet, who is a trustee, is published, in which he expresses his hope that the "noble old institution" will be open to women—a measure, he says, "which I feel certain would redound to the honor, and materially promote the prosperity of the college."—*House and Home*.

The Fourth Annual Report of the Superintendent of Public Instruction of the Territory of Montana, just issued, shows that there are in the Territory, 189 schools, 191 teachers, and 6,054 scholars. In regard to illiteracy it stands very well, coming just after New York and Pennsylvania, and just before Indiana, Vermont and Massachusetts.—*N. Y. Tribune*.

EDUCATIONAL FANCIES.

"School Tax."—Does he mean large-headed ones, such as the teacher sat down on?

Give the miser a knowledge of the mathematics and he will cipher more.—*N. O. Picayune*.

Professors: "If you attempt to squeeze any solid body it will always resist pressure." Chass smiles and cites examples of exceptions which prove the rule.

At one of the schools in Cornwall the Inspector asked the children if they could quote any text of Scripture which forbade a man having two wives. One of the children eagerly quoted in reply the text, "No man can serve two masters."

Many a boy has declaimed at school Chas. Sumner's famous speech in regard to the old battle-flags. There is one sentence in which the orator, referring to the fallen soldiers, exclaims, "Let the dead man have a hearing!" We remember listening to the recitation of this piece by a youthful aspirant for oratorical fame before an audience of select visitors. Imagine the horror of the teacher when, in stentorian tone, the boy cried out—"Let the dead man have a hearing!"

"Don't you have any schools here?"
"Had a kind of school here last chowder season, but the teacher was two willing."
"How so?" "Oh, some of the blue fishers asked him if he thought the world was round or square, and he said sein! he was out of a job, he'd teach her round or square—just as the school-board wanted it taught. Said it was immaterial?"—*N. Y. Star*.

Inquirers

FROM VARIOUS PARTS OF THE COUNTRY.

By C. H. PRINCE.

1. "Do you think that, in a few months, I could improve my penmanship sufficiently to enable me to become a successful teacher of the art?"

This question takes the form of an assumption, with a very large percentage of the intelligent of this day and generation. There is, to say the least, no logic embodied in it, and with its common construction is utterly void of sense. To presume that one capable of writing even a good hand can teach well, without proper training, is just as preposterous as to suppose that a good singer is necessarily a good composer.

Questions of an analogous character may serve to determine a proper answer. Because any one can write well enough to display even superior ability, does not indicate teaching power beyond mediocrity. The ability to write, and the ability to teach, are as far apart, literally, as it is possible to conceive. A good writer may be a good teacher; an excellent writer may be an excellent teacher; a superior writer may be a superior teacher; an excellent writer may be a poor teacher; a superior writer may be a poor teacher.

It is only in isolated cases that the two harmonize. We, then, must conclude that, in nine-tenths of cases, preference is given to either one, and that the power to execute is by far the all-absorbing question. Is this just? Is it right? Is it proper? Look to your laurels, and if it is your ambition to enter the teacher's profession, make the science of teaching the leading feature. Normal schools are established all over the land to meet the demand that Princeton, Harvard or Yale fail to supply.

To learn to write with mathematical exactness is truly a secondary consideration. Young men and women do not study their best interests when they give their entire time to executive ability. To be able to impart instruction upon scientific principles that are progressive, to gain the confidence of pupils and students, to win respect and esteem, and establish yourself thoroughly and effectively with a scrutinizing public, is the labor of a varied experience, based upon details which are readily gathered from an experienced teacher.

While it is possible for one to become a good teacher with but little assistance, the majority will do better, everything considered, to profit by the mistakes of the one, and thus shorten the road to success. The answer to the original question is: You can improve your penmanship very materially;

you can get teaching-power; but I cannot promise that you will be successful.

2. "Do you think that I can learn to write a good, neat and elegant hand, with proper application, when I possess a very large hand and fingers?"
Yes; a large hand and fingers are not detrimental to the acquisition of the highest order of execution. A small, or very small, hand is objectionable, and in many cases has worked disastrous results. While you have no choice in the matter, you must be content. Allow me, however, to congratulate you upon one of Nature's blessings, viz., a large, strong, healthy hand.

P. S.—I trust that it corresponds with your heart and brain.

A Modern Prodigal Son.

By MARY E. MARTIN.

A large schooner had just been securely fastened to one of the lower docks in New York when a boy of fourteen stepped from

The bootblack saw that the boy was in earnest. "Give us your hand on that; you have got fight in you, if you did come from the country." There was a genuine look of respect in the bootblack's face for this boy who was so ready to fight.

"How did you know that I was not from the city?" asked the boy.

"I knew it the minute you batted into me that way. Going to visit friends in the city?"

"No," said the boy; "to tell you the truth, I have run away from home, and I am not going back again."

The bootblack gave a prolonged whistle. "Run off, have you! Well, where are you going to stop? I suppose you have got plenty of money."

"No," answered the lad; "I haven't got but fifty cents left."

"You had better go back home," advised the bootblack.

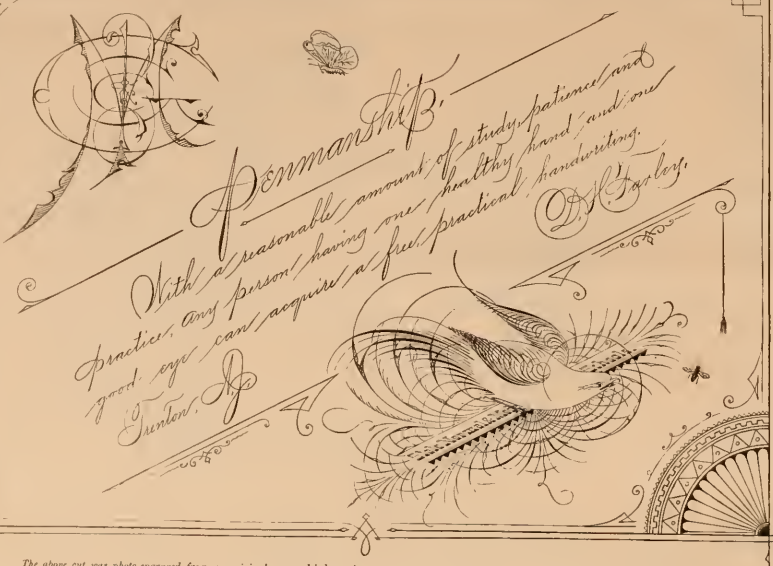
"Never," said the boy, proudly. "I am going to make my own living."

As he walked along, how he wished he had learned to write well. Now he had no time to learn; it could not be secured in a moment. "Oh, if only I had not idled my time away when I was put to writing! Now I might have written well." Well, he might have wished it—he would have been saved by it from sinking into the wild Arab life that afterwards came to him.

It was getting well on in the afternoon, and he had grown more than hungry. He had eaten nothing that day, and the long walk made him feel almost famished. He had felt like eating in the morning, but put the money back in his pocket, fearing it would not last long. Now he could resist no longer, for he was just in front of a window where everything was displayed to tempt the appetite. He went in, and ate as only a hungry boy can. What was his astonishment when he asked for the bill. The man said: "Fifty-cents." He left without a cent, and not a friend in that large city. At the appointed hour he made his

her. The day before, the father, Mr. Steadman, had severely punished the boy, and, as time proved, very unjustly. He was a man of ungovernable temper—stern, and unrelenting at all times. In vain the mother pleaded to him to go in search of the boy and bring him back. "No," he would answer, "he will soon be started out, and be glad enough to come back." It was this spirit that had finally driven the boy to the step, and now that he had taken it, he had all his father's will, and would not go back—no matter what happened. The mother did all she could to find her boy, but in vain.

After four years of street-life, Billy, as every street-boy called him, was a tall boy of eighteen. His best friends would not have recognized in him the neatly-dressed boy who stepped from the schooner four years before. Although he was as tattered and torn as most street-boys, yet he had never caught up their vices. He had learned to love this wild, free life; yet, at first, con-



The above cut was photo-engraved from an original pen-and-ink specimen executed by D. H. Parley, professor of penmanship and book-keeping at the State Normal School, Trenton, N. J.

her deck. He had a noble, manly face, and his eyes had a fearless look as they sought yours.

"I hope you will have no trouble in finding your way home," said one of the men, as he patted him kindly on the shoulder.

"I don't think I will," answered the boy; but he had a terrible homesick feeling, as he walked on up the street. The noise and confusion annoyed him so that he was tempted to go back and tell the man his true story. On second thought—no, he would never give up now. On he went up many streets, until he was far up into the city. Suddenly, as he turned a corner, he ran squarely against a boot-black—a boy near his own age. The collision was so sudden that one boy rolled one way and one another.

"I say, country," said the bootblack, jutting to his feet, "don't try any more of your goat-baiting on me. You must have practiced that with Billy himself. I have a good mind to give you a good thrashing for that."

"You know I did not intend to do it," said the other; "but if you was to fight, I am ready."

"Not so easy done as you think, my boy; but I'll help you all I can."

"Where do you sleep at night?" asked the boy, beginning to be anxious about shelter.

"Sometimes in a doorway; often under a box; but if it is very cold I go to the News-Boy's Lodging House; but I'll meet you here at five this afternoon."

They parted in front of a building as large and so well known that the bootblack knew that the boy would not miss it. The neatly-dressed lad went on, into every store where he thought a boy could be wanted. In some, he was turned off with scarcely an answer; at many, he was told they wanted a boy but he must write a good hand. Once when he thought he had certainly secured a place (it was in a small store), and the owner was pleased with his looks, but said: "Let me see your handwriting." The man tossed the paper back with disgust when he saw it. "You will have to write better than that, my lad, if you ever expect to get a place in a store." Sick and disheartened, the boy turned from one place to another; but this city always met him: "We have no use for a boy who does not write well."

way to the spot where the bootblack had said he would meet him. He was there before him, and, as the boy came up, he called out: "Say, Billy, have you made your living yet?"

"My name is not Billy," said the boy. "Why do you call me so?"

"You butt so well that I intend to call you Billy."

And Billy was the name that he was known by in all the years that he staid with these street-boys.

In a town, some distance from New York, there was a house of a merchant. It stood a little way from its neighbors, and had an air of seclusion; at the same time there was a certain grandeur about both houses and grounds. The family were seated at breakfast, when the servant, sent to summon the only son of the family, came back to say that he was not in his room and could nowhere be found. Still the family were not alarmed, but finished breakfast before a final search was made. All search was in vain, and they had come to the conclusion, before their mother picked up a few lines, written to her in a cramped hand, saying that he had run away, but was sorry to leave

science troubled him; and ever and often in his dreams his mother's face would come before him, and he would half determine, as he arose from some bad bed, that he would go back to her; but it was put off, until conscience troubled him no more.

One morning, as he was at the depot that he might dispose of some remaining wares that he had for sale, a handsomely-dressed young man, very little older than himself, came from a train, and, walking up to Billy, said: "Will you take my sketch and show me the way to No. ——— Street?"

As Billy had just concluded his sales, he consented. They walked together, and the longer Billy looked at the young man the more certain he felt that he knew him. At last he knew that it was his old playmate, the minister's son from his own home. He looked at this young man, so handsomely-dressed, and for the first time he realized what he had lost. At what a disadvantage he had placed himself by his own act! All this rushed over Billy as he walked along, and from time to time cast stolen glances at his playmate, and thought, with a horrible revulsion of feeling, that he was now his paid servant, and, probably, he would not

have him for that if he knew who he was. There never came over Joseph, in Egypt, a greater longing to know from his brethren than came over Billy to know if his parents were still alive. His street-training had not been in vain, so he, by questions, determined to find out. As they walked on, Billy pointed out objects of interest to the stranger, and, finally said: "But you will have time enough to find out all about the city if you intend to stay very long."

"I am going to a business college, and intend to make my home here for some time."

"Where is your home?" boldly asked Billy.

The young man named the very town from which Billy came, and his heart boomed at even hearing the name called. Some close questions on Billy's part caused the young man to speak of his school-life in his native town, and he added a remark by saying: "But I have never been so attached to any schoolmate as I was to Clarence Steadham."

Billy had to turn away his head to hide the tears. His own name—then they did remember him! He had thought himself long ago forgotten. As soon as he could remember himself, he turned and said: "Why did you not persuade him to come to the business college with you?"

"He is dead," said the young man; "or, rather, his friends all think so. He ran away, and we have never heard from him."

"Would you care anything for him if he were to meet him now, and he was poor?" Billy asked, looking wistfully into the young man's face.

"Indeed, I would care just as much for him as I ever did! But I fear I shall never see him again."

Billy's heart beat him make himself known, but his pride was not all gone, and he said to himself: "Not in these rags!" Billy went to the street and under with the young man; was paid, and went back, with a repugnance for the life he was leading that amounted to horror, and with such a yearning for his own home. He could not give way to his feelings in the street, so, passing a newspaper building, he went up the stairway and sat down in a dark corner and cried as if his heart would break. Stout boy he was—almost a grown man—his very frame shook with his sobs. How he longed for a better life—for one friend.

It was just here that a reporter, coming out of an office above, found Billy. Of all unusual sights to see a don't-care street-boy of his size, crying. The reporter looked on, astonished at first, then, kindly lifting the bowed head, said: "What can I do for you, my lad?" He had unconsciously chosen the very form of speech that was most comforting.

In broken sentences, Billy told his story to the reporter: Of his father's harshness, his own willfulness, and how he had run away. At first, trying to keep up, then gradually sinking to what he was.

The reporter said: "Why don't you go back now? I will get you a ticket."

"No," exclaimed the boy; "not in these rags."

"Well, let me try to get you some employment!"

"But I cannot write," said Billy; and the old border came back of how he had been repulsed from every place because he could not write.

"I could write a little," said Billy, when I left home; but I cannot do much at it now."

The reporter hesitated just a moment. Should he take the trouble to help this boy? The city was full of just such cases. It was only for a moment that he hesitated; then, turning to the boy, he said: "I will teach you to write."

The boy looked up in surprise, and with an eager, hungry look, in half-astounded, half-adoration: "You—teach—me—to—write?" For this seemed to the poor

outcast as the only barrier between him and a respectable life—and that there could be one person who had the power, and was willing to put this magnificent wad in his hands seemed impossible.

"Yes," said the reporter, "come with me up into the office." There he explained to Billy that he might have the use of a desk that the reporter owned, and placed everything in it that Billy would need for writing. He did not stop here, but made Billy wait for him for a few minutes. When he came back he told Billy that he had secured a place for him in the building at so much a week, and that he could sleep in one of the rooms upstairs. Billy could hardly believe all this. He was done for him; but a warmer hearted friend than a printer never existed, as he soon found when the reporter came back and handed him a small sum of money raised for him. It was sufficient to put him in new clothing and keep him until he could draw his first week's salary.

The young man now worked with a will: he had an object in view; he must go back home, and see his mother. Yet nothing could be done until he had learned to write. He was a handsome, fine-looking young man, after he had put on his new attire—so thought the reporter often, as he watched him, while trying so hard to learn to write. The reporter was then noticed while simply teaching him to write, but so Billy simply not return home until he had made a living for himself, then the reporter determined he should be a free man. He stimulated the young man by constantly holding before him what a high point in penmanship might be reached: showing him beautiful specimens of writing, and opening to the young man such beauties in the art that he who had only thought of it as a passport to securing a position was charmed, and would not be satisfied, until he, too, had accomplished it. It took months to do what the reporter wished, and at what the young man aimed. He had also been preparing himself, through books, for the position he now hoped to get. Being in this office had been a great help to him; for if a young man cannot be in school, then his better place can be found for him for improvement than a printing-office.

One morning the reporter came in and touched the young man on the shoulder, and said: "I have found you a fine place, my boy."

He went into his new position—not Billy, the street-boy, but Mr. Clarence Steadham. Some months after, the reporter, as he stood by the young man's desk, in the large house of ———— & Co., said: "Do you think of going home now?"

And the young man answered, "Yes, but not yet."

A short time brought him the success he wished. So, bidding the reporter good-bye, he started on his way over the distance that was between him and his home.

It was autumn when Clarence Steadham returned to his home—autumn, with its great group of reddening woods and purple grapes. A soft afternoon-light rested over the little town as he reached it. The hills stood out more distinctly in the fading light.

The sun was sinking lower and lower, and was almost down when he crossed the little of his own gate. His steps halted here: what should he find within? Was it too late? Had he put off the coming too long? These are the questions that haunt him as he lifts the latch and passes up the walk. A servant admits him as he rings, and he passes on to the sitting room she points out. He has no need to be shown the way. How he has rapped through that hall when a boy! Nothing is changed; it only seems last night that he stole out of that door, his heart beat with anger against his father. He opens the door of the sitting room, and his mother does not hear him, but sits, gazing sadly and wearily into the fire that has just been kindled upon the hearth. How his heart smites him as he looks at her careworn face, and knows he has caused it all.

He goes farther into the room, and, in his eager longing not to lose one glimpse of that dear face, he stumbles against a chair. She looks up now, and prepares herself to meet a stranger. One look more—"Can it be?" "Yes, it is!" And her face is glorified with look of intense love as she cries out—"Clarence, my son, my son!"

He clasps her close, and murmurs: "Can you ever forgive me, mother?"

"Forgive you, my son? You do not need it!" Mrs. Steadham drew her son to a chair beside her, and watched, with eager interest, the changes that time had made in his favor. Not in his first hour of renewed affection did Clarence tell his mother all of his story; but so busy had they been in conversation that they started when they heard coming footsteps, and which Clarence knew were his father's.

Mr. Steadham entered the room, and Clarence saw that he had grown old rapidly, and carried his sorrow in his face. He knew his son in an instant, and, in a voice that sounded like a thank-offering to God, he went up to Clarence, and, holding out his hand, said: "My son, I am glad to have you back."

There may not have been killed the "fatted calf," but there went up deep rejoicings from that heartstricken that night. Clarence Steadham's experience was of great value to him; and, after the first days of home-coming, his father persuaded him to leave his home, and the clear insight that Clarence now possessed for business was what his father lacked, and felt the need.

The Peircian System of Penmanship AND METHOD OF INSTRUCTION IN PUBLIC SCHOOLS.

Continued.—ARTICLE VI.

By C. H. PRICE, OF KEOKUK, IOWA.

So many charges have been given the "Jury," that I would not be surprised if some would be forgotten and thereby impair the rulings of the "Court." If, however, there seem any inaccuracies, mysteries or inconsistencies, no pains will be spared to satisfy any reasonable inquiry.

It might be well, just here, to embody in direct instruction, what has been given in a general way through preceding lessons.

Programme "A" is made up of eleven distinct classes of instruction. Under each class is found so many parts, and each of these parts constitutes a copy, and each copy is to be passed, singly, by one or more efforts, according to the "Rules Governing Class-Work," in copy-book or in October Journal. For example, a pupil is making a figure for the first time in the present course of lessons, five or ten lines (per agreement) have been made and the work is ready for criticism. The teacher finds it especially done, or poorly done, or done with reference to a wrong impression. Whatever may be the cause, the work must be done again with an honest criticism from the teacher. The next effort of five or ten lines is still unsatisfactory. Again the work must be done over, and again, if necessary, until you are positive the child has done his best, and produced reasonably satisfactory results for ten years. Deal honestly, and study the child's nature. The majority of children advance slowly at first, but as their age and judgment increase, so will their progress be accelerated. The result is, that generally the number of efforts is diminished with each succeeding class of work. The child having passed the No. 4 satisfactorily, he is now able to cope with the next copy and the next, and the next much more readily than if poorly done. Never pass any class of work without having made fair improvement, and this is sure to be the result when both pupil and teacher have done their best with a systematic course of development applied in each and every case to individual want and requirements.

What is true of the figures is true of the letters.

We now begin No. 5, extended letters with a few, leaving the rest of the class all along the skirmin line. A short explanation may, to advantage, precede any class-work. First, when pupils are taught to copy upon their own papers, and gain advancement by individual efforts only, each pupil, without exception, will ask the very questions that will lead to the earliest and best results. The advancement of any set of pupils is in proportion to the responsibility they bear individually. There is nothing beyond general responsibility when pupils write from copies as prescribed by our leading systems, and why?

1. All are required to write the same copy at the same time.
2. The class being made up of fair, poor and good writers, the results must coincide.
3. The work prescribed cannot be within the ability of all.
4. Personal attention is of but little avail.
5. A failure to understand work gone over.
6. Carelessness encouraged.
7. In case of absence (for any cause) the pupil must omit work or make it up.
8. In case of transfer, the copies, and often the books, do not tally.
9. In case of promotion or demotion, the present book which is, or is not, suitable is cast aside for another, which may, or may not, be suitable.
10. Grading necessary to awaken interest or compel application.
11. If the grading of copies be systematic, and the pupil thorough, many known causes fail to do the work given, the remaining part cannot be satisfactorily done.
12. When pupils become conscious (and they always do) of an easy mode of getting along, they adopt it at once.
13. Criticisms are made difficult and unprofitable.
14. No work secured out of school hours.
15. The anxiety and worry is thrown upon the teacher.
16. The entire class go from one page to another regardless of results.
17. Confidence destroyed. First, as to pupils' ability, in not doing good work. Second, in the teacher, because the pupils have failed to reach any satisfactory results.

I repeat it, each pupil must earn his own way and never be allowed to advance, except by his own merit. Every pupil is now working with a will, anxious to pass the next time. There are none so far behind but what there is ambition. Now is your chance to show partially by helping the slow pupils more than you help anyone else; take advantage of it, and you will be counted the best teacher on record.

The work of No. 5, is passed like all other—one letter at a time—each effort consisting of five or ten lines as the pupil desires upon. There will be no unnecessary hurrying, because each one knows that if the work is not well done the done will be repeated. One by one the letters are passed until each turn is ready for words in long letters, which constitute No. 6, Programme "A." As fast as prepared, each continues this class-work the same as all others passed over.

(To be continued.)

The progress of languages spoken by different people is said to be as follows: English, which at the commencement of the century was only spoken by 55 millions, is now spoken by 90 millions; Russian by 63 millions instead of 30 millions; German by 66 instead of 38; Spanish by 44 instead of 22; Italian by 30 instead of 18; Portuguese by 18 instead of 8.

Remember, you can get the JOURNAL one year, and a 75-cent book free, for \$1.25, or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.

Remember, that if you renew, or send in your subscription to the JOURNAL, you will get a 75 cent book free, or a \$1 book for 25 cents extra.

who had not received their paper by the 15th

on receipt of price—ten cents.

2. Receipt of price—see below.



Answered.

G. W. H., Ingleswood, Va.—How many subscribers shall I send at the full rate of \$1 each in order to get the Common-Sense Binder as a premium? *Ans.*—Four.

H. B. Segur, Highland Park, Ill. Can you furnish me the back numbers of the JOURNAL up to last May? *Ans.*—We can furnish all the back numbers except that for June since our inclusive of May.

Subscriber asks us to explain the late arrival of the February number. *Ans.*—Our great anxiety to give him the worth of his money, which led us to undertake more than we could get done in a shorter time, in the way of cuts for illustrations. We hope to do better in future.

J. M. F., Wheeling, W. Va.—When will the Executive Committee fix the time of holding the next Convention of the Business Education and Penmen's Convention? *Ans.*—The matter has been informally considered, and the time will probably be the week following the Fourth of July.

J. D. H., Worcester, Mass.—I noticed, some time since, a question in the *Penman's Gazette*, by a subscriber, respecting the period of the Eagle and in the *PENMAN'S ART JOURNAL*. I believe that there has never been any question respecting their paternity; but there seems to be a grave question as to the creator of a certain Lion, which appears in the ninth lesson for practical writing in *Cassell's Compensatio*; also, in *Shaler's Compensatio*, and in a later work, in which it appears to be about the same, the imprint of our Jones is branded on the breast. Can the JOURNAL throw any light on the chirographic pedigree of the animal? and, by the way, it is appropriate to give as a copy, a picture of a lion, for the ninth lesson in practical writing? *Ans.*—We have our views as to the authorship of that Lion, but prefer not to give them until the returns are all in. As to the last question, we will say, if in learning to write, you find a lion in your way, you can pass by on the other side, and suffer no harm.

W. E. B., Staunbury, Mo.—As through business life we use the common commercial pen, why not teach with them instead of the finer stout? *Ans.*—First, it is not a fact that we all use a "common commercial pen" through life; all really artistic and professional writing requires a finer grade of pen. Who can learn, when learning, the precise use which he will put his writing in after life? *Second.*—A fine and more perfectly pointed pen produces perfectly any desired quality of line and shade as well as form of letter, and the pupil and instructor are better enabled to judge of the writing while practicing from the copy. *Third.*—All the copies in the books and on the slips used in most of the pen schools are from delicately engraved copper-plates, to imitate which requires a perfectly-pointed pen. With a coarser, stiff, and often very imperfectly-pointed pen the exercises of even the skilled pupil can bear little resemblance in his copy, and he cannot therefore judge as well of the merit of his efforts. *Fourth.*—A person has learned to write well, with a fine and defectively-pointed pen, experiences no difficulty in afterward using a coarser pen.

Send Cash with Advertisements.

We wish to remind all persons wishing to have advertisements appear in the JOURNAL, that it is entirely useless to send copy, unaccompanied with cash, at the rate of thirty cents per line (nine words estimated as a line) for space less than six inches. See rates at the top of the first column of the centre page of the JOURNAL. No advertisement inserted for less than \$1.00.

Sample copies of the JOURNAL, 10 cents.

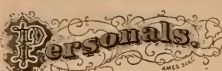
Valuable Aids to Good Writing.

"The Standard Script Ruler" which places constantly before the writer correct models for all the large and small letters, figures, and in combinations, the proper scale of size and proportions of writing. They are invaluable to the pupil, teacher, accountant; in short, everybody. The counting-house ruler, fifteen inches long, brass edge, mailed for 30 cents. School ruler, same as above, without brass edge, 20 cents. If you order either of them, you will certainly be delighted with our investment.

"The Portfolio of Standard Practical Penmanship" contains the best and most complete series of copies and exercises for enabling the learner, by home or office practice, to become a good writer, ever published. Mailed for \$1.00.

"The Speneographic Straight and Oblique Penholder Combined" mailed for 12 cents; two for 20 cents.

"Ames's Hand-Book of Artistic Penmanship," 32 large pages, contains all the



C. L. Martin is now teaching plain and ornamental penmanship at the Normal and Business College at Macon, Ill.

E. L. Burnett, who has been teaching writing-classes for some time past in the South, has lately returned to his home in Elmira, N. Y.

D. H. Farley is teacher of penmanship and book-keeping at the State Normal and Model School, Treanton, N. J. He is a superior writer and a popular teacher.

Prof. Southworth conducts a special class in penmanship at the Northern Indiana Normal School, Valparaiso, Ind., in which there are about one hundred pupils, all of whom subscribe for the JOURNAL—correct.

W. G. Slusser, Ingleswood, Va., will please accept our thanks for a number of notes of Confederate money lately received. Any par-

E. K. Bryan's Business College at Canton, Ohio, was lately destroyed by fire. Beside the loss of school-furniture, etc., Mr. Bryan lost a valuable library and the electrolytic plates of a portion of a work which he had in course of preparation on book-keeping. We may not fully balance the account, but Mr. B. is at full liberty to place our sympathy upon the credit side of his gain and loss account.



Specimens of penmanship worthy of mention have been received as follows.

E. R. Reeves, Emin, Texas, a letter.

A. S. Clark, Cambridge, Mass., a letter.

G. W. Slusser, Ingleswood, Va., a letter.

P. B. Shinn, Deer Creek, Ind., a letter and flourished bird.

Frank B. Luthrop, South Boston, Mass., a letter executed in a superior business hand.

C. W. Rice, of the Denver (Col.) Business College, a letter.

J. M. Fraher, Business College, Wheeling, W. Va., a letter.

T. E. Youmans, card-writer, Savannah, Ga., a letter and cards.

H. C. Spencer, of Washington, D. C., a letter in most elegant style.

S. D. Gutches, Wright's Business College, Brooklyn, N. Y., a letter.

W. F. Cooper, Kingsville, Ohio, a letter, specimen of copies and capitals.

D. H. Farley, Trenton, N. J., a photograph of skillfully engraved monogram.

J. E. Ockerman, penman and teacher, Tull City, Ind., a letter and flourished bird.

O. McKee, penman at the Oberlin (Ohio) College, a letter most excellently written.

D. W. Stahl, teacher of writing at the Normal School, Peirce, Ohio, a letter and card specimens.

J. M. Goldsmith, penman at Moore's Business University (Atlanta, Ga.), an elegantly-written letter.

Charles Hills, penman at the Crittenden Commercial College, Philadelphia, Pa., a letter and set of capitals.

G. W. Ware, Bonham, Texas, a well-written letter, flourished bird, and whole-arm capitals, which are superior.

George Spencer, teacher of penmanship and accounts, E. & S. Business College, Detroit, Mich., a letter in elegant style.

C. L. Smith, penman at Nelson's Business College, Cincinnati, Ohio, a letter, and a list of twenty-six subscribers to the JOURNAL.

Eugene E. Scherrett, Galveston, Texas, photo-engraved copies of two elaborate and well-executed specimens of penmanship.

Chas. A. Erney, Patent Office, Washington, D. C., a photo-lithographic copy of an engraved specimen, which is very creditable.

W. H. Rowe, Waukegan, Ill., a photo-engraved copy monogram card, which is ingenious in its design and creditable in its execution.

R. S. Bonnell, penman at Carpenter's B. A. S. Business College, St. Louis, Mo., a letter and a gracefully executed specimen of flourishing.

H. C. Carver, penman at the La Crosse Wis. Business College, a letter and club-list for the JOURNAL, numbering twenty-five names.

J. A. Rendall, penman at the Mount City Commercial College, St. Louis, Mo., a letter and a list of thirty-five subscribers to the JOURNAL.

A. M. Palmer, penman at the Cedar Rapids (Iowa) Business College, a letter, set of capitals, and a variety of really superior plain and fancy writing, and a list of twenty-five names as subscribers to the JOURNAL. See his card in our advertising columns.

THE National Law Post Hall
Cleveland Ohio March 3rd 1895
Prof. C. L. Martin
Dear Sir
Enclosed find
an enrollment of Two Hundred and Seventy
Subscribers for the Penman's Art Journal
for one year and a check to pay for the
same
Your Journal is indispensable to a
professional penman, and is worth from
\$5 to \$10 per year to each and every teacher
of Public Schools in the U.S.
Very Respectfully
Yours C. L. Michael

The above letter is photo-engraved from an original letter, written by C. L. Michael, teacher of penmanship at Oberlin, Ohio, on March 3d, 1895. Mr. Michael added nine names to the Club mentioned therein—making 269.

principles, with numerous designs for flourishing, with twenty-five standard and artistic alphabets, and a page of monograms; also, hints for designing and executing fine artistic pen-work. Sent by mail, in paper cover for 75 cents; in cloth, for \$1.00. In paper covers it is given free, as a premium, to every subscriber to the JOURNAL, for \$1.00. In cloth, with the JOURNAL, for \$1.35. All the above articles are promptly mailed from the office of the JOURNAL on receipt of the price.

Packard says "that about the first thing in his life he remembers is of loving all the nice little girls." Some of the girls are wondering if he has got over it yet. We should think not—from the large number of young ladies who every year graduate from Packard's Business College.

Remember that for \$1.00 you can get the JOURNAL one year, and a valuable book on artistic penmanship, free.

ties wishing to secure similar specimens at a nominal cost can do so by addressing him.

The Oberlin (Ohio) Times says: "Forty-two new cane-seated chairs have lately been added with our new furniture to the college-writing rooms." It pays a high and well-deserved compliment to Mr. McKee as a popular and successful teacher of writing; his classes number upward of one hundred and fifty.

Flelding Schofield, who has long held high rank among the skillful and successful teachers of the East, is now engaged in the Normal Penmanship Department of Muselman's Great City Business College, Quincy, Ill. We are pleased to note that this institution is in a most flourishing condition, numbering over three hundred students.

Frank B. Luthrop, of South Boston, Mass., will please accept our thanks for a copy of "Foster's System of Penmanship; Or, Art of Rapid Writing," published in 1835. It was evidently a work of rare merit in its day. The copies are all finely engraved, and printed from copper-plates. We shall say more of the work in the future.

J. E. Soule, of Soule's B. & S. Philadelphia Business College, an elegantly written letter, and a superb photo of himself for our scrap-book—thanks.

H. B. McCrory, of the Union, (N. Y.) Business College, a letter, also a specimen written by Master C. L. Ormann, a pupil in that Institute, which is excellent.

C. N. Crandle, president at the Western Normal College and Commercial Institute, Rushville, Ill., a letter and a club of thirty-five subscribers to the JOURNAL.

J. M. Holmes, Wilkins Runn, Ohio, specimens before and since practicing from the lessons given in the JOURNAL, which specimens show very marked improvement.

Thos. E. Phillips, Poughkeepsie, N. Y., a letter. Mr. Phillips says "I have taken the JOURNAL a little less than a year, and I never received a dollar where I got a greater return."

C. E. Newman, penman at the Pacific Business College, San Francisco, Cal., a letter, specimens of practical writing, and several specimens of written orders, all are of a high order of merit.

J. C. Miller, Ickesburg, Pa., an elaborate and skillfully executed specimen of flourishing, and a set of splendidly-executed capital letters. Attention is invited to Mr. Miller's card in our advertising columns.

When to Subscribe.

For several reasons it is desirable, thin, so far as is practicable, subscriptions should begin in the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number, in which is the first lesson of the course.

Spencer Memorial Library.

The association of citizens of Geneva, Ohio, have secured a charter, and are now raising funds to build a hall and found a free library, to be called the P. R. Spencer Memorial Hall and Library. It will be a shrine of photographic art as well as literary and science. Certainly, a most fitting memorial to the founder of the Spencerian. Under the name of Spencer, over the portals of the hall, should be inscribed, in the words of the late President Garfield: "He brought out that system of penmanship which has become the pride of our country and the model of our schools."

Our Premiums.

Inasmuch as the JOURNAL, with this month, be mailed to many thousand persons who have no knowledge of the character or style of the premiums, one of which is given free to every subscriber, we have added four extra pages for the purpose of inserting cuts—reduced size—of a portion of them.

Notice.

Our stock of the Centennial Picture of Progress, 22 x 28, being exhausted, and the plates, from a printed, destroyed, it can no longer be sent free as a premium. We, however, have a stock of 28 x 41, finely printed on heavy plate-paper, which will be mailed with a key as a premium, for 25 cents extra. Many thousands of this picture have been sold by agents at \$2 per copy. There is no more interesting and valuable picture for schoolroom or office than this picture.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

CORRESPONDENCE.

NEW YORK, March 3d, 1883.

Editors PENMAN'S ART JOURNAL:

SIR: In the last issue of your paper I notice a clipping, said to have come from the *Atlantic Monthly*. The writer pronounces the Compendium system "rank humbuggery," and claims that the autographs in many cases are not written by the parties who claim to have written them, and "in other cases are 'doctored' before they are engraved, until the writer himself would scarcely know them."

This fellow, whoever he is, is talking wild. He knows nothing whatever about the matter. These autographs have always corresponded with the handwriting of the letters inclosing them, and I do not believe that any of them are fraudulent.

As for the doctoring process, any real penman knows very well that it would be much easier to write the entire signature over—to make a good counterfeit—than to "doctor" it, and thus make it better. Whatever they may say at our door, this doctoring business is a little to the left of the mark. It would be more sensible to charge us with writing the whole thing, and to declare that even the portraits are fictitious.

As for the style of writing, the same objections weigh against it as are brought to bear against all other Spencerian or systematic penmanship. The writer says the hand lacks "character." This is a question for writing-teachers. It doesn't prove that the Compendium is a fraud or its publisher a swindler.

Very truly,

G. A. GASKELL.

PACKARD'S BUSINESS COLLEGE,
805 Broadway,

NEW YORK, March 1st, 1883.

My dear Ames:

Enclosed find check for \$36 to cover 50 subscriptions to the JOURNAL, made by our young men. This is only the first installment. We are pledged to 100 at the least.

Yours truly, S. S. PACKARD.

Ames's Hand-Book of Artistic Penmanship.

PACKARD'S BUSINESS COLLEGE,
805 Broadway,

NEW YORK, March 13th, 1883.

Editors of the JOURNAL:

I have never seen anything more generous than your offer of the Hand-Book. It is a golden inducement, and should speedily boom your subscription list. This is a book which nobody can afford to be without on such terms. Our students promise a still larger list of subscribers to the JOURNAL than they have yet sent. Yours,

WM. ALLEN MILLER.

What a few among many others say:

Mr. Ames has made an admirable little work for beginners, and it will prove of great value to those who desire to learn flourishing and to make fancy alphabets. Of the alphabets there is a great variety, and all are elegant.—N. Y. School Journal.

W. P. Cooper, Kingsville, Ohio.—"It is a perfect gem."

J. D. Holcomb, Cleveland, Ohio.—"It is a valuable little work, worth at least twice the published price, and those who take advantage of your liberal offer will have reason to commend themselves upon the investment they have made."

John F. Shepherd, Harrison Switch, P. O., Tenn.—"I am surprised at the excellence of both the Hand-Book and the JOURNAL."

W. C. Bonham, Sidney, Ohio.—"Hand-book just received. Would not part with it for anything. It is perfectly splendid."

The *Penman's Gazette* for April is just out, and is an unusually interesting number. Send for a copy to G. A. Gaskell, P. O. Box 1534, New York.

Questions for the Readers of the "Journal."

By C. H. PEIRCE.

1. What are tracing movements?
2. What are extended movements?
3. What is the philosophy of movement?
4. What are capital letters?
5. What are combinations—disconnected, continuous?
6. What are the objects gained in tracing movements?
7. What are the objects gained in extended movements?
8. What are the objects gained in philosophy of movement?
9. What are the objects gained in combinations?
10. In what do our amateur penmen lack the most?
11. Is good, excellent or superior form dependent upon speed?
12. Is the movement that enters into good, excellent or superior results pure in its nature?
13. Are combinations practical?
14. Are combinations a necessity?
15. Are combinations more difficult than single capitals?
16. What is movement as applied to penmanship?
17. Is the proper selection of capitals necessary to success?
18. Is the development of taste a consideration in the execution of capitals of a high order?
19. What movement enters into the second part of a small k?
20. Why are extended movements which contain capital letters easier to execute than single capitals?
21. How is any one to determine the variations of movement in different capitals and small letters?
22. What is a figure?
23. What is a letter?
24. What is a short letter?
25. What is a semi-extended letter?
26. What is an extended letter?
27. What is the longest loop-letter?
28. What kind of stroke is main part of a and d?
29. What kind of stroke is main part of p and f and t?
30. What are the exceptions in short letters, as to height?
31. How many letters begin with a right-curve?
32. How many letters end with a right-curve?
33. How many letters begin with a left-curve?
34. How many letters end with a left-curve?
35. How many principles in continuous combinations?
36. What are they?
37. What are the lengths of loop-letters to be made equal?
38. What produces uniformity of stroke in any class of work?
39. Who will answer these questions?

Mr. Packard has inaugurated a practice, which, sooner or later, our progressive and comfortably situated business college men must adopt—that of weekly social reception. For the past three years Mr. Packard has kept "open house" for his students and their friends, at his residence, 141 E. 73d Street, on Wednesday evenings, from January to May. These weekly receptions have been very pleasant, and are very popular.

A New Atlas.

Attention is invited to an advertisement in another column, of a new national Atlas, by John W. Lyon & Co. No library, schoolroom or business office should be without a copy of this great and valuable work. We speak from observation (having had copies both in our past), when we say that it is the most complete and valuable Atlas published. See advertisement in another column.

Writing in Country Schools.

By C. G. PORTER.

In the January JOURNAL, ("G. N. S.," in discussing our article under the above title, says that he "is dissatisfied with the present condition of our country schools as regards writing," but that he "agrees with the scholar who thinks that if he can write legibly, that is good enough." Which statement implies that, in his section of the country at least, the average pupil of the common school, upon the completion of his school-days, cannot write legibly. He also says—"I think the student may consider himself very fortunate if he can learn to write a rapid legible hand."

In our former article we said that we did not agree with the student who thought if he could write so it could be read it was good enough. There is a great difference between a schoolboy's writing—which is barely legible enough to read—and a rapid hand. Does the pupil who is satisfied with a barely legible handwriting ever attain a rapid legible hand? As far as my observation goes, he does not. On the contrary, his writing is very slow, cramped, and laboriously performed. He always dreads to write, because it is such hard work; and as the majority of people whose education is limited to the curriculum of the common country school seldom do very much writing, they naturally write a better hand than leaving school than they do after being "out of practice" for a long time. As a person never excels his ideal, and seldom equals it, I claim that it is necessary for the pupil to strive for something more than mere legibility if he would ever attain any proficiency worthy the name in placing his thoughts upon paper. Again, a pupil will always write better when using his copy-book, under the direction of the teacher, than he will when writing his own thoughts upon paper, with no one present to correct his faults and counter his errors as he makes them. It is only too true, as "G. W. S." says, that the desks in many of our school-houses are narrow and of improper height. There are also many country schools, many other drawbacks to the proper teaching of writing; such of which "G. N. S." mentions, as lack of time, frequent changes of teachers, etc.; but the same arguments may be used, with equal force, against any other study in the school.

"G. N. S." asks, if it is "possible to train the muscles of the wood-chopper or fence-builder to do anything more than plain writing, if that." What more do we want to teach in a country school? Yet there is no reason why these should not learn to write a good hand. It is not necessary to be a self-gifted student or clerk to be able to do good, neat and rapid work with the pen. I have seen "horry-handed ones of toil" who could not only do good, plain writing, but could also execute quite creditable ornamental work. But as the average country youth spends from two to four months in school each year, for from eight to ten years, there is no good reason why he should not, under proper instruction, learn to write a neat, rapid, legible and fairly symmetrical hand, which is good enough for all ordinary purposes.

I do not agree with "G. N. S." in the statement that "the average teacher can and does write a better hand than the average business man." The teacher, in writing copy, is of course imitating the standard forms of the letters, and, closely than the average business man does in his correspondence. But an ordinary letter, written by the average business man, compared with one written by the average teacher, will show that the former, while exhibiting more of what is termed individuality in writing, shows a neater page, is more easily, rapidly and smoothly written, and is fully as legible. That "writing is an art" is true, but that it is more difficult to learn than the other branches, with the same amount of time, study and labor bestowed upon it as is given to the others, we do not believe.

There is one thing which, by the majority

of teachers, seems to be almost entirely overlooked, and which should always be taught in connection with writing, and that is, the proper form of writing letters, and the more common forms of business paper. We hope that Prof. Ames's series of articles on Letter-writing will prove a valuable lesson to our teachers, and will help us see the effects of it to their teaching.

Mental Condition; Or, The Spirit of the Room.

By C. W. COOPRA.

If we carefully look over the pages of history we shall find that mental conditions have often not only modified and directed the course of events, but decided even the destiny of nations. If such is the fact, can it be a matter of surprise if, in the labor of acquiring as humble an art as writing, mental conditions may have more to do with defeat or success than we may at first suspect or imagine?

The old master is no stranger to the effect or influence of mental conditions upon his class, nor does he fail to give both weight and importance to the spirit of the room. The writer of this article has often found, when he least expected, the spirit and temper of the room favorable to intelligent labor and success; at other times, when every other circumstance seems favorable, he has been defeated by an antagonism that he could not understand, and a spirit which he could neither account for nor control by any means within the grasp of his invention or reach. He has found this condition often in some localities than others, and when certain kinds of teachers had charge of the school the balance of the time.

We all know, or public speakers at least know very well, the tricky and vacillating temper of public assemblies: now, in humor, and now out; in fact, a condition not uncommon in theatres themselves. The writer has witnessed things more discredit still: conventions made up of men of ability, in which a spirit of inconsistent discrimination was rampant, without reason, and as thoroughly devilish as disbehoed.

He has seen things worse than this: Boards of Arbitrators, and Associates on the Bench, wilfully warped and fully committed to false judgment unpaid, where innocence could have no hope, and fair dealing no expectation;—all through the spirit, by some means, dominant; hateful enough, but enthroned, and for the time to force all parties to the execution of its nefarious will.

Finally, among orators, no man in America so quickly reads and diagnoses the spiritual status or temper of an audience as Mr. Beecher, or is so ingenious in shifting an untoward drift, or putting a favorable condition to good account.

Mr. Moody, above all men, understands spiritual conditions in great bodies of people—their use and their abuse, and how especially, with the aid of music, to exorcise an anarchical devil, or attune many discordant tempers to one pitch of consistency, and obedient and flexible as he is, he has even the most gifted can almost subdue the spirit he likes, or exorcise the devil fairly enthroned. Great orators have, upon the stump and elsewhere, suffered unaccountable defeats, from time to time, and great teachers, of their best efforts had to record only disasters and failures. Mental or spiritual conditions are eternally at work upon the human mind as

often in public assemblies as anywhere else, and writing-classes are no exceptions. The teacher or speaker, highly impressive himself, catches very often, at a glance, the true sense of the situation. Expecting a most happy reception, he soul goes back upon himself, and, as quick as thought, he mentally asks, what is first to be done; and now all invention, all previous experiences, and all previous artifices, are overboard for the right expedient—meritorious, indeed, is his effort if he make the right hit.

Sometimes the teacher, perhaps unexpectedly, finds all in his favor. With or without reason, he is the idol of his class. On such occasions, in all things he is an oracle, and his will is law. This condition he secretly bails with delight, and, if experienced, is not slow to turn its advantages to account. If the master loses not his self-possession, if he is quick to discover expedients, he will, by some felicitous hit, not unfrequently re-establish a working temper in his class. Or it may happen that a judicious introduction or happy hit, by some friendly teacher, in a restorative speech, may put all things to rights, open the gates to

thing but stable, and the temper, steady, and even in its legitimate work and place. Every face is a study, and every student a book—to be early read by a good master, and although in matters generally he is to treat all alike, there is an under-special treatment for a majority, and this side work must be not publicly but quietly, rapidly and secretly done. There is in the individualization of each, a structure—spiritual and mental as well as physical—to be studied up; and if we consider that the work of the class takes the whole man, instead of a part, of course the whole are to be manipulated more or less. Indeed, there can be no greater error than to teach a class as a unit. One pupil has a strength; another has none. One has faith; the next, none. One has hope; his neighbor, not any. One has nerve; the next has none. One, the mechanical eye; the next does not know C from A, etc. To take into your hands one to a hundred of these fellows for an hour, and to steadily by aids put and in character to lift not one, but all, steadily up. This is the business of a good master, and generally as much as he would wish to do. If we con-

on, ultimately, to succeed. To thus successfully handle one hundred pupils, this man must be no laggard. He must quietly place an obstinate pupil in position; he must, with a simple whisper and touch, arouse some sleepy slumber to action and willing work; and so on, reaching quickly, even instantly, the necessities of every sort of condition and case. In short, he must be a silent but determined warrior—everywhere, at once; all eyes, all ears, all touch. But if he carry this spirit with him to the end—I am right, and I will have my own way, and I shall succeed—he will end, whatever the beginning, with a dead class.

Considering the immense labor piled on the shoulders of good teachers of penmanship, and the variety of qualification essential to bear along these huge classes, I have been surprised that Boards of Education should often stick on half-pay, and that teachers in attendance should strive to thrust an extra load, in the way of government, on the shoulders of these men. There is a hundred times seen this thing done, where the improvement was doubly remunerative, and the treasury loaded with the weight of surplus funds. Masters such as I have seen are too often far too much men of ambition and public spirit to temper labor to pay, and so give a consideration for which not even a thank is returned. The pupils, scores in number, come into the hands of a master—

stranger—with all of their faults, incapacities and weaknesses. The art to be learned is the most sensitive of all arts; tools and materials are out of place, and unfit; there are all degrees of qualification; the spirit of the room is indifferent; the time is circumscribed, and the hall badly decked and encumbered with books. The scribe, orator, teacher, artist, disciplinarian, must work almost with the rapidity of lightning and the sleight-of-hand of a wizard, or he cannot possibly compass his work. If he does reach desired results, and make troops of writers where others have left scarcely the impress of one good mark, he closes not seldom with a silent hall and a thankless Board.

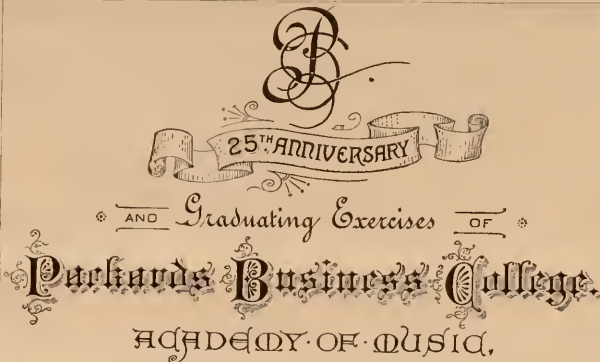
Still, if it happens, as it sometimes does, that in a hall, filled by that previous preparation which only good teaching furnishes, usher him to the presence of a right spirit;

where all good and skillful labor, on his part, calls forth a ready response, and all labor is crowned with hearty appreciation and abundant fruit; where faith, courage, hope and goodwill lighten and brighten every task; then, is the glad fruition of these better days, all old sacrifices are made up, and with himself and the people the master is content to be at peace—or even more, on terms of jolly good-fellowship.

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TUESDAY EVENING, MARCH 6, 1883.

You are cordially invited to be present.

J. S. Packard.

The above cut was photo-engraved from pen-and-ink copy, prepared at the office of the "Journal," and is given as a specimen of pen-work practically applied to business purpose.

uncommon progress and success. The teacher will, furthermore, find the spirit of his class changing from lesson to lesson, and from day to day, and often in the same lesson. He will often see it unexpectedly seriously modified in the same lesson. Sometimes it means, obedience; and sometimes, insubordination; sometimes, trifling; at others, careful work—and, very likely, unexpected and remarkable progress. On one day all conditions will be favorable; keep the room to work. New perplexities will now multiply, and, on some occasions, an abrupt adjournment is the best thing the occasion will suggest. The writer has, now and then, on such occasions, suddenly ordered pens and paper laid aside, and finished the sitting with a pointed and belting speech.

There are times when all difficulties are thrust upon teacher and class by some stealthily and hidden hand. Quietly and handsomely to dispose of this class-room nuisance, is a good and handsome thing. Still, other matters are more properly considered. Each pupil has a temper and spirit of his own, as well as his own burden of discouragements and perplexities to contend with. With a majority, the spirit is any-

sider the above perplexities and difficulties with which teachers of writing have to contend, we shall not be slow to understand that a professional teacher is better than a Tyro in this business; we shall further be able to understand that a little experience may prove of great value to him who has charge of this department. Boards of Education who have of these matters the superintendence, and teachers in no way remarkable for endowments and heavily burdened with other labors and cares, may not be exactly the persons to make writers anywhere, or manage writing-classes. In public schools, where the day is oppressed by both teacher and pupils with many labors, a teacher of penmanship walks in; the desks are cleared, and the host is at once handed over to his charge and his manipulation. He is at once (for time is precious) to get and to hold attention, arouse the old enthusiasm for the pen; see to it that every convenience is in its place, and call for a response to work. His authority is limited; and for the rules of his class teachers or pupils care but very little. How shall he succeed? He must bring a spirit strong enough and determined enough to take the class—teachers and all—and carry them stoutly through the labors of his hour, and

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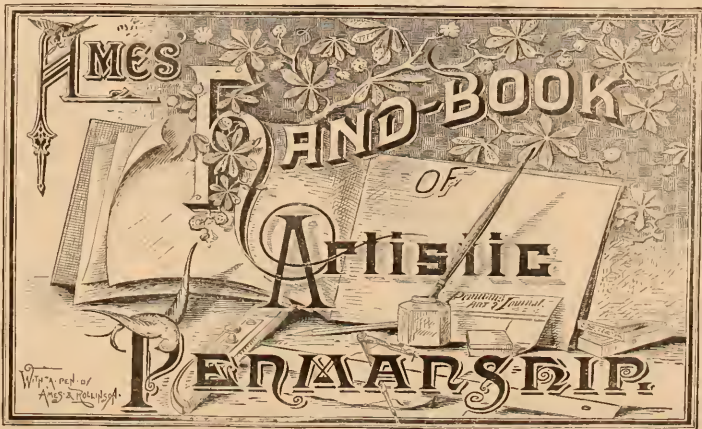


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To the Readers of the PENMAN'S ART JOURNAL:
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We take this means of calling your attention to our publication—the *Universal Penman*—with the hope that you will favor us with a trial subscription, upon the following terms:

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NEW YORK, APRIL, 1883.

VOL. VII.—No. 4.

LESSONS IN PRACTICAL WRITING.

No. XI.—By HENRY C. SPENCER.
Copyrighted, April, 1883, by Spencer Brothers.

"How pleasant is the task to dress
Our thoughts in forms of loveliness."

Movements, principles and practice, are embraced in each lesson of our course.

The movement-exercise gives control over arm and hand—power to execute; the study of principles of form, spacing and arrangement, give to the mind a clear understanding of what is to be done; practice or application, secures the desired result—business handwriting.



COPY 1. This lesson begins with whole-arm-movement exercise on the ovate-acuminate or leaf form. Draw a square and a half, two ruled spaces in height, as in copy. Begin in upper right-hand corner, descend, as indicated by the arrow, (with whole-arm-movement), forming the bold compound curve; sweep round with full oval turn, and, with opposite compound curve, return to starting point; repeat the strokes about twenty times, and finally terminate with horizontal left curve, forming egg-oval, half the height of the stem. Practice until freedom and good form are secured.

The second form in the copy is the capital stem, or seventh principle, upon which half of the alphabet of capital letters depend for their formation. The stem must be mastered, as the simplest and shortest means of learning these letters. Observe the oval sweep, with shade well down upon its under side. In making *A, M*, after striking the stem with whole-arm-movement, many good writers prefer to make the left and right curves that follow, with combined-movement, the forearm lightly poised upon its full muscle.

Next, practice the copy wholly with forearm-movement, making the forms one and a half ruled spaces in height.



COPY 2 introduces *M, T, F*. Make stem of *M* with whole-arm-movement, the elbow slightly raised, and make the left and right curve strokes that follow, as in *A* and *M* with the combined-movement.

Observe that the first curve of the stem in *T* and *F* is a one-half space shorter than in *A, N* and *M*, and more upright. The *T* and *F* may be made throughout with whole-arm-movement.

After perceiving whole-arm practice, make the same letters, with forearm-movement. one and a half spaces in height. Remember that forearm-movement is simply the whole-arm-movement modified by bringing the full muscle of the forearm lightly to the edge of the desk. Do not omit the oval shade above the middle of the stem. In striking lower half of stem, give the hand a quick roll forward, to bring the pen more nearly in line with the oval shade.

The oblique penholder produces this stem and shade better than a straight holder.



COPY 3. Again is shown the development of the capital stem from a leaf and bud form.

Who does not live in a shell, and is not too severely practical to appreciate the relations of this art to nature, may lift his eyes and see around him, in nature's forms, the graceful elements of penmanship. P. R. Spencer's pen, which was both practical and poetic, wrote:

The fluting clouds, the sun's bright beams,
The ocean wave, bud, leaf and sky,
The quivering flower, the rolling stream,
Are letters to the unperceptive eye.

We will now consider the formation of these letters more in detail. They should be made to fit eight-ninths of the ruled space (medium ruling), and with the combined-movement—*e. e.*, with the forearm-movement attended by contraction and extension of the fingers and thumb.

CAPITAL A begins with a stem made from top downward. In this, a slight left curve, well slanted, descends half way; continuing, an egg oval is formed on an angle of fifteen degrees, two and one-half spaces long and one and one-half spaces high. The

shade is entirely on the right curve of the oval. From top of stem, on the right, draw a slight left curve to base line; then finish with left and right curves, short, as per copy. Strokes: left, right, left, left, left, right.

CAPITAL N. Form letter *A* to point where left curve touches base; turn short and ascend with left curve, two spaces high, finishing one space to the right. Strokes: left, right, left, left, left.

CAPITAL M. Capital stem and left curve as in *N*; narrow turn, left curve ascends even with top and one space to right; angular joining, left curve to base; narrow turn, right curve on connective slant, one space. Strokes: left, right, left, left, left, right.

See in the monogram how the capital stem is modified at top for *T* and *F*. Describe the modification. Do the stems and caps join in these letters? Where is the highest point in the second left curve of the cap?

CAPITAL T. Capital stem, five-sixth full height of letter, with first left curve a trifle fuller than in *A*, and more upright; begin cap one space to left of stem; left curve one space, right curve one space, horizontal wavy line three spaces. Strokes: left, right, left, left, right, compound.

CAPITAL F. Cap and stem as in *T*, with upper curve of oval completed by a right curve crossing the stem. Attach the slight left curve as finish. Strokes: left, right, compound, left, left, right, compound.

Notice that *F* has three compound curves or wavy lines, two of which are horizontal. Study and practice the monogram containing all the letters taught in this lesson.



COPY 4 gives practice in word-writing. See how *A* and *M* join to small letters. In writing *Nor* and *Fir*, do not begin the small letters too far from the capitals. What is the rule?



COPY 5. In previous lessons we have referred to the constant tendency in our country, especially, toward greater simplicity in the forms of letters used in current writing. The capital stem, a graceful and beautiful form, but somewhat elaborate and rather difficult of execution, has been gradually undergoing a change, and is not uncommon, now, to see it employed by excellent penmen, men of correct taste, omitting the final curve of the oval-sweep, as shown in the copy which is given for free practice.

Would suggest that additional words and some phrases be practiced to secure the greatest amount of good from this lesson. Such as, *Amend, Amendment, Amount due on account; Nine, Ninety days after date; Adise, Merchandise, Memorandum; To Freight paid, Friends, Friendship.*

In concluding our lesson, let us again quote from P. R. Spencer for our inspiration in this art:

"If fairly and honestly viewed, the art of writing must rank side by side with all the high and noble arts which have done so much to beautify and adorn the world, and have contributed so greatly to the refinement and pure, intellectual development of mankind. He who loves nature and admires all that is truly beautiful will find in the prosecution and study of this art something to enlarge and develop the highest faculties of the mind—something to make him interested in that which pertains to the welfare of those around him. Let, then, every one seek to gain a practical knowledge of this art, and as long as he lives will it be to him a source of pleasure, profit and improvement."

A Remarkable Maine Girl.

In the plantation of Oakfield, Arrostock County, Maine, there is a girl who possesses the faculty of spelling difficult words backward without hesitation. Her name is Hattie M. Drew, she is just past her twelfth birthday, and resides with her parents, who are people of moderate education, living upon a farm. While the little girl is bright and smart as the average of her mates, she never attracted any particular attention until, a little more than a year ago, it was accidentally discovered that she possessed the singular gift of spelling any word with which she was acquainted, backward and without hesitation.

At a spelling-match recently held in the school which she attends, without any warning she stood before the audience for some ten minutes, spelling words selected at random—some for their difficulty of combination—but without any previous knowledge of what they were to be, rapidly and correctly, except one or two which she could not spell in the proper way, and when prompted in the correct spelling would immediately reverse it. Among the words which she spelled were these: *Galaxy, gzygzy, astronomy, robin, phonography, difficulty, attendance, indivisible, etc.*, and many other words of equal length and difficulty. All of these were spelled as rapidly as the eye could follow, without a simple misplacement of a letter. Has any other person without any training been able to do this or similar feats? In addition, it may be said, upon the testimony of the girl, that "she can see the words in her mind, and knows no reason why she should not read the letters backward as in the usual way."—*Boston Journal.*

The Pen's Part in Literature.

By PAUL PASTOR.

This little magic instrument, the pen, seems so closely to connect itself with the thought and personality of him who uses it as to become, in a certain sense, part of himself—a power, as it were, working conjointly with the mind in the production of that which passes into the form of writing. So real, indeed, is this relation, that it has been everywhere noted and accepted. We say, that such and such a person wields a facile pen—we mean, that he is a ready writer, that his thoughts flow easily and gracefully. Another, we say, has a treacherous pen; he is a strong, terse writer. Still another, we say, is gifted with a sharp pen; the qualities of keen wit, rapid analysis, and the power and boldness of a quick sarcasm transfiguring themselves, by a perfectly accurate figure, to the instrument which he uses to express them. All these varied allusions are, of course, the mere play of fancy between thought and that which reproduces thought, and may be applied with equal readiness and propriety to other means of expression. As, for instance, to say that an orator whose opinions are very pronounced, speaks "with no uncertain tone"—here again the instrument partaking of the nature of him who uses it. Or, by a still wider flight of fancy, do we not say that a sharp writer "wields a pen as readily"? The blade has nothing to do with the writing, plainly, but it is entitled to a comparison with the thought of the writer because of its quality of sharpness. I would not, therefore, urge in any servile, literal way the close kinship of pen and thought. What I shall aim to do, in this paper, is to show that the pen is wedded to thought and personality, in writing, by other ties than those of mere association. I would show that the writer comes to depend upon the pen as a sort of rude medium, without which he cannot obtain his full facility and grace of expression; that the pen is not merely the hand which uses it, and comes to be a personal force in all that he writes. And thus I would show that the terms by which the pen is associated with the mind—terms so frequently and so aptly used—do not depend upon servile association for their appropriateness, but are true aside from all figurative allusion and fanciful application.

Men of literature—constant writers—are those who especially come to value the pen as the fit partner in their labors. It would be hard, indeed, to say what would have been the history of literature if the pen had never been invented; if men had been so restricted to the use of the old styes and the pencil, and other rude and imperfect writing-instruments, up to the time of the invention of the type-writer. It is, at least, safe to assume, I think, that we should have had very much fewer modern books, and that those we did have would have been very much less finished and delightful in style than the best books of to-day. There seems to be a singular appropriateness in the pen as an instrument for interpreting and sustaining thought. There must be a most delicate and complete sympathy between the mind and the symbols it employs, in order that thought shall flow freely and consecutively; and this harmony the pen supplies. It has two qualities which are eminently essential—positiveness and success. Both these the pencil lacks; it makes an indeterminate, faint and comparatively coarse mark. It does not present firmly, and yet delicately, to the eye the ideas which the mind is striving to put into outward form. I venture to say that very few, if any, of the leading literary works of modern times have been composed with a pencil. And so to the type-writer, I am very sure that no original work of permanent value will ever be accomplished by its means. It is well nigh impossible to conduct a long train of reasoning, or to paint a brilliant picture in words, without the details being one's eyes. As well might an artist think of painting a noble landscape, sitting behind his easel and touching keys which impress certain colors on the canvas!

The background and the "atmosphere," in writing as well as in painting, must be kept constantly before the eye. Constant and harmonious work cannot be done under any other conditions. The pen is the only instrument which will ever be used with real success in making the original draughts of the best literary work. It is perfectly adapted, by a sort of final selection and survival of the fittest, for that purpose. It is so that the literary men come to depend upon it as the necessary condition of their best work. I have been a little curious to know if writers generally would be converted to the use of the calligraphic pen, so far as I have been able to observe, very few literary men have been able to make use of it, except in their correspondence or for copying purposes. "Why do you not use the type-writing machine?" is a friend asked of an author. "It works is so much more rapid than that of the pen, and makes better copy." "I have tried it," was the reply, "but find that I can do nothing with it in the way of composition. I am as much lost for ideas, sitting before that cold assemblage of keys, as though I had been placed before a piano and told to compose a symphony. No, Mr. Holmes, nothing like the old familiar pen for literary work."

A strong attachment grows up in the writer's mind for the little instrument which has served him so faithfully and with such sympathy during the years of his solitary labor. A tenderness and consideration almost like that which is felt for an old and tried friend, inspires his thought of the tiny servant of his genius. I remember seeing the facsimile of a letter written by Oliver Wendell Holmes to Mahie, Todd and Bard, the quakers of his favorite gold pen. One of the points of the pen had been accidentally broken, and Mr. Holmes enclosed it with the letter, requesting that, if possible, the little friend which had journeyed with him through the pages of the "Autocrat of the Breakfast-table" might be granted another lease of life, for he could not bear to part with anything which had rendered him such long and faithful service.

Every constant writer knows how his individuality comes to adapt itself to a certain pen, or grade of pens, till he feels lost and embarrassed if another is put in his hands. It is but natural to suppose that much of the spirit and power of a literary production depends upon this familiarity with, and attachment to, a particular pen. The mechanism of thought is exceedingly delicate, and its fine balance—wheels are affected by the slightest disturbance. The annoyance and embarrassment arising from a pen which does not fit one may very easily be imagined to affect a piece of fine writing, where every touch must be as delicate and artistic as the lines of a picture. So the pen, the fit instrument of the mind's higher expression, has its part, and an important one, in literature. It may fitly be called one of those ideal inventions which immediately and perfectly fulfill the end for which they were designed. Without the pen, our literature would have been scanty and imperfect, compared with what it is now; and the world would have lost a precious thought for lack of a ready and adequate means of expression.

A Mysterious Warning.

I found myself alone upon the earth at an early age. My parents and my four sisters had been swept away, one after the other, the latter by pulmonary diseases, and the former by fever.

Having buried the last survivor—my sister Juliet—I determined to go back to my native village (Greenmont), from which we were removed when I was a child of eight years.

In my lonely condition, I fancied that the scenes of my childhood were better calculated to revive the home feeling than those of the multitudinous city, where nobody knows whether anything is alive or dead.

Knowing something of medicine and the

of drugs, I believed that I could do well in Greenmont with a little apothecary shop; and, accordingly, I went thither and shelled my latized jars and bottles, in a small one-roomed tabernacle, by the roadside, where all passers by might observe the sign of Æsculapius.

I had been established in my new quarters a couple of weeks, our old acquaintances of the village had begun to find me out, and my custom was rapidly increasing, when I received a note, through the Post-office, couched in the following terms:

"SIR:—As a friend, I warn you that your life is in danger. If you consult your own safety, you will leave this part of the country without a moment's delay. Thus pressed; you have not a moment to spare. I can say no more, but haste! haste! haste! away!"

"YOUR FRIEND."

It was warm weather; the window was open, and, with a loud laugh, I flung this massive out of the window. It alighted upon the long grass without, which some laborers were preparing to mow. I then very philosophically proceeded to read a medical treatise, determined to treat the foolish note with the contempt which it merited. But when the day was far spent, and the sun was obscured by the western clouds, and the night was approaching, I could not remember the words of that note without a shudder. It is true, though, I, that I have not an enemy in the world; but why, then, should anybody be so much as to try to make me unhappy—to alarm me with such threats? Surely it is not a friend who would do such a thing as that, unless he were crazy. Nobody but an enemy would wantonly send me a note of that description. It must be either an enemy or that thing worse than enemy—a professional mischief-maker—of which almost every village may claim one.

The night came on apace, and in her sober livery were all things dead. Silence accompanied for beast and bird; when I heard a gentle tap at my shop-door.

"Enter!" said I.

I heard departing footsteps, and going to the door, I called to a retiring individual and asked him why he didn't come in.

"Because you told me to go away," replied a man in a blouse, as he came back to the steps.

"No," I said, "come in."

Accordingly, the man came in and sat down to silence, as if about to hold a Quaker meeting.

"Now, neighbor," said I, at length, "what is it for you?"

"Nothing," I know, observed he, "wasting his hair with one hand, and throwing his other hand into his pocket."

After waiting another five minutes, the stranger handed me a crumpled piece of paper, which he signified was my property. I spread out the scrap, and discovered that it was the note which I had thrown out in the morning.

"I've seen this before," said I. "It is a note which I received to-day, and I served it as I serve all anonymous letters: I threw it out of the window."

"Yes, sir," I was moving out there, and I found it on the grass. What are you going to do?"

"Do I what you mean?" demanded I. "This note means that somebody is seeking your life!"

"Pshaw! man! I'm not fool enough to believe that note."

"Then, sir, you'd better believe it, I think."

"Come, come, neighbor, don't go too far, or you'll get yourself in a pickle," replied I.

You seem to know too much about this matter. Will you say that you know my life is in danger?"

"That's either here or there," answered the rustic. "I know who hit that note, and I think you'd better tend to it."

"Well, who wrote it?" I asked.

"It's a 'posible person who wouldn't write such a note for mere sport, I know that."

"How do you know it was written by such a person?"

"I know the handwriting," said he. "That's only one person in the village who can write like that."

Angie telling me that I had better heed the warning given me in that note, the man got up and left. As soon as he was gone I examined the chirography of the note. It was certainly neat—much like copper-plate. It was, therefore, a person of some pretensions to education who stooped so low as to write an anonymous letter. The more cause to suspect that the note contained some truth. The man who had just left seemed positive, though his thesis was grounded entirely upon the respectability of the anonymous writer. He did not pretend to speak from his own knowledge.

Who then was this important personage who subscribed himself "Your Friend?"

I was anxious to discover the writer, and, surely, if there was only one person in town who could write well, it ought to be no difficult matter to discover him. I would ask the principal men in the village for their autographs.

I had an album in which were already the distinguished names of John Quincy Adams, Levi Lincoln, and George Bancroft. I would send it around the village, and in that trap would I catch as big a bug as "Your Friend."

On the next day I commenced. I sent my album to three of the selectmen and the town-clerk, all of whom gave me their autographs readily, and although I did not thus achieve my object, yet so flattered were these gentlemen when they saw their names beside those of Lincoln, Adams and Bancroft, that they instantly transferred all their custom to me, and I felt myself absolutely in danger of becoming a rich man.

But in the midst of all this success there were not waiting moments of the fatal note—reminded that the word of Danocrates was continually suspended over my head. The principal one of these happened at my boarding-house. Owing to the hot weather I slept with the lower sash of my window raised. A light from a house opposite shone in at my window and illuminated the opposite wall. My back was towards the window as I lay in bed, and I was on the point of dropping to sleep, when I perceived that something was darkening the light on the wall. I lay perfectly still, though now wide awake, and soon became convinced that a burly human head was slowly rising above the sill of the window, and this head it was that cast its shadow upon the light spot on the wall and partially obscured it.

I turned suddenly, crying, at the same time, "Who's there?"

The head immediately dodged down, and a muttered curse followed, and all was silent. I jumped out of bed and ran to the window. I saw a fellow just turning the corner of the house, and I regretted that my clothes were off, otherwise I would have pursued the villain till I discovered who he was.

After this it did seem to me as if I was rushing rapidly on my fate by remaining at Greenmont. Yet I was pleased with the place and with the people of the village; my business was not rapidly improving; but, above all, I had my eye fixed upon a lovely young lady who led the choir of the village church. Thus far I had not discovered her name. I only knew that I was charmed with her appearance, with her voice and manner. She appeared to be the most amiable of human beings.

Could I leave the village under such circumstances?

I was anxious to find out the name of the beautiful singer; but I durst not make any inquiries. Had I done so the fact would have been known in every house in the town long before night, and finally the story would have run that we were engaged to be married.

At length I met the young girl at a party. She was introduced to me by the name of Smith; and as there was more than one family of that name in town, I still remained as much in the dark as ever, except that she

soon gave me to understand that the fancy which I had conceived for her was by no means reciprocated.

It was evident that Miss Smith regarded me with aversion. She looked at me frequently. Turning my head suddenly, I would detect her in the act of perusing my features with close attention. She seemed to regard me with a great deal of curiosity; but that was all. She avoided me on every occasion; and this she did in so ingenious and stealthy a manner that it was not calculated to attract attention. It was, therefore noticed by no one but myself.

This conduct on the part of Miss Cornelia Smith discouraged me for making any advances. Although, whenever I looked at her, she appeared handsomer and more attractive than when I saw her last; yet such was my peculiar nature that the slightest suspicion of being unwelcome was a sufficient bar to my intrusion—evidence too high to be overleaped. I could not endure the idea of forcing myself upon anybody.

It will be seen, therefore, that there was but a slender prospect—more slender than the most corrected waist even of a Maryland girl—that Cornelia and I should ever tread life's thorny path together.

Yet I was curious to know why she hated me so bitterly, or what she saw in my appearance or in my manners that revolted her.

Cornelia was the first girl in whom I had felt a peculiar interest; it is not strange, therefore, that I wanted to know why she shunned me.

With me these were not in a happy condition. My life threatened, and I not knowing from what quarter the blow would come, deeply in love with one whom I felt myself forbidden to approach, my spirit began to sink, and this had a sinister effect on my business. Customers were not so well satisfied with my manners as they had been, and I had begun to think seriously of leaving town and seeking employment in the city when an event occurred which changed my resolution. A Miss Sayres had sent me her album with a request that I would write some verses in it.

As I turned over the leaves, I was struck motionless by encountering the same of Coraelia Smith at the bottom of one of the pages. It appeared that Coraelia had written some lines in the album, and I judged them to be original. There was nothing remarkable about the composition, but I was forcibly struck by the handwriting. It seemed to me that I had seen that style of pen before.

I lost no time in hunting up the note which I had received from "my friend," and on comparing the piece in the album, signed "Smith," not a shadow of doubt that both pieces were written by the same hand!

I had found out my anonymous correspondent at last, but (was it possible?) the correspondent was Cornelia Smith. I learned that my life was in danger and hidden me fly hence. What could be her motive? I was a perfect stranger. Why should she seek to attack me in that manner unless I had discovered that my life really was in danger? But was it probable that she could make any such discovery? It is probable was it that Cornelia had written the note through sheer

ness. O no, she could not be capable of so cruel, so miserable a hoax.

At any rate the partition wall was broken down; there was no longer any reason that I should hesitate to address Cornelia Smith; for, if she had gone so far as to send me a note before she had been introduced to me, I might well claim acquaintanceship with her and seek for an explanation to that note. Glad was I of the excuse to open a correspondence with Cornelia.

I wrote her a note immediately, in which I mentioned the discovery I had made, and begged her to inform me whether my life was really in danger.

threatened, and that a young lady should be mixed up in the affair.

Snootering through the principal street of the village shortly after receiving Cornelia's note, I passed an apothecary shop and noticed the name on the door, "Caleb Smith."

Now, I had always known that my rival in business was one Smith, but, till now, I had never perceived that he bore the same name as the girl whom I loved, and now I recollected that I had heard Cornelia spoken of as the daughter of "Doctor Smith."

This apothecary must, then, be the father of Cornelia. This seemed to account for the

ought to be tarred and feathered and ridden
upon a rail.

Time wore on, and "Dr. Smith" complained that I got away his best customers. About that time, Smith wrote the words of that warning note on a slip of paper and told his daughter Cornelia to copy them off on a sheet of letter-paper. Cornelia knew no more than the dead what use her father was going to make of the letter after she had written it; and it was not until I wrote demanding an explanation that she discovered I was the person whom her father intended to warn.

It will be seen, therefore, that the note was sent to me by a rival apothecary in order to frighten me out of the village. As for the big head which appeared one night at my window, it stood on the round shoulders of one Buttrick, a man-of-all-work who had been employed by Doctor Smith to back up his terrible warning by sticking his head into my window in the dead of night.—*Selected.*

RELIGIOUS IDEAS.—The
idea, if it is religious,
never rapidly it may ad-
vance, never advances like
a flood or a fire; never affects all
it touches, but leaves his-
tories, sections of humanity,
individual people, as wholly
unaffected as if it had not
passed by at all. In some
well-known cases whole races
escape; in others, whole castes;
in others, single men. Christi-
anity was founded by Jews,
preached by Jews, died for by
Jews, yet Jews are the only
people living directly and al-
ways within its influence, upon
whom, in 1,800 years, that
 creed has made no impression
at all. They have shown them-
selves the most receptive of
races of all peoples of thought,
and the least of single one. There
are probably more Jew Kna-
sires, than there are whole
Christians. Christianity is Asiatic, not he-
tween it and most Asiatic races
there seems to exist some in-
visible wall, capable of being
pierced, for it is pierced for
individuals, yet as a whole
unusable as adamant.

Protestantism was fifty years conquering England, counting from Latimer's sermon to the Act against priests, and during all that time there were broad spaces, classes, families into which it made no entrance, or, entering, was abhorred.—*The Spectator*.

Leigh Hunt, Superintendent of Schools in Des Moines, has adopted a plan of giving practical instruction in earning and saving money. In the first place he encouraged all the children to open bank accounts, and to learn how to do business at a bank. Boys with rich fathers, boys with poor fathers, and boys without fathers or mothers were incited to save money in banks. They were given checks, and they banked money. They blacked boots, delivered newspapers, shoveled snow from sidewalks, and carried to school. Not a few are learning trades during odd hours, and many have tools which they work with at home. Those who are doing mechanical work which requires considerable skill meet and compare the articles they have made. There is a friendly rivalry to see who will have the largest bank account and furnish the best work of handwork. The work out of school is said to be a good effort on the work done in school. The boys are getting a reputation for thrift, skill and economy as well as for scholarship.

AT A MEETING OF THE
Citizens of East Saginaw
 MICHIGAN,
 HELD AT THE
 Common Council Rooms, August 16, 1882.
 The following preamble and resolutions were unanimously adopted, viz:—
 WHEREAS,
 Almightly God, in the course of His divine will, has rendered from this world and the enjoyment of life,
JESSE HOYT

(Therefore, we, the Citizens of the City of East Saginaw, Michigan,))
have assembled here to night to pay our last sad tribute to the)

MEMORY

[illegible]

Resolved,

That the Secretary be instructed to cause a copy of this preamble and resolutions to be published in the daily papers of this city and that he transmit a copy thereof to the Common Council with the request that they may be spread at large upon the records and that a copy thereof be sent to the family of the deceased.

Resolved,

Resolved, That the Mayor be requested to issue a proclamation requesting our citizens to close their respective places of business between the hours of ten and twelve o'clock on W. or August 17th inst. (as his funeral occurs at that time)

((a token of respect to the deceased.))

The above cut was photo-engraved from copy executed at the office of the "Journal" (size of original, 2x28), and is given as a specimen of engraving.

On the same day I received the following

"SIR:—Your note is just received. I would give you a full and satisfactory answer if possible, but that my duty to a third party forbids. I cannot speak the whole truth. I am not at liberty to tell why I wrote that note; but of one thing rest assured, your life is not in danger. That was a false statement. Nobody has threatened you. I am not at liberty to say any more at present. Your obedient servant."

Now this I deemed a great conquest—to receive a communication from Coraelia, and to be set at ease in regard to that warring note; but how strange that Coraelia should have written it, and (in heaven's pure name!) who was the third party of whom Cornelia spoke and who was doubtless the prime mover in the disreputable affair! But it seemed very strange to me that somebody should have taken the pains to tell me that my life was in danger when no danger

fact that the young girl had always avoided me and had treated me in so cold and distant a manner. She had in all probability heard her father speak of me as an interloper who had set up shop in the village to get away his customers.

Peeping in at the front door, I saw Cornelia behind the counter. In I popped, and found that the young girl was alone in the shop.

As we had been introduced to each other, we entered into conversation; and thus commenced an acquaintance which ripened fast. In three months the town-clerk published our banns.

After our marriage, Cornelia let out the whole truth in regard to the note which had given me so much trouble.

It seems that her father was very wroth when I came into the village and set up my shop. He declared that one apothecary shop was enough for Greenmount and that I

Letter-Writing.

ARTICLE IV.
BY D. T. AMES.

Dispatch is the soul of business.—EARL CHESTERFIELD.

In our present article we propose to treat more especially upon business correspondence.

Letters of business should be characterized by courtesy, brevity and clearness; the writer should aim at the greatest degree of conciseness consistent with a clear statement of his purpose, and confine himself strictly to the business in hand. We are informed by a Post-office official that upward of 2,000 letters are daily delivered to many of the large banks and business houses of this city. In most of these houses the hours of business are from 9 A. M. to 4 P. M., giving seven hours, without intermission, 420 minutes, thus allowing of a single correspondent about one-fifth of a minute to open, read and dispose of each letter. Our readers may imagine the delight with which such a correspondent would open a letter covering three or four badly written pages of letter or cap paper, with matter irrelevant, perhaps irrelevant, or asking questions and personal favors, to answer or grant which would consume, not minutes, but hours of time. We lately received, in a morning's mail of about one hundred letters, one miserably crawled over nearly four large letter-sheet pages, from an utter stranger, detailing all the circumstances of his late venture at hop-raising, and finally asking us if we would not "please inquire the true state of the present hop-market, and write me what I can get for my hops, which are of A. No. 1 quality." A stamp was enclosed, which, of course, would not only pay for postage and stationery, but leave a large balance to pay for some half a day of our time, required for investigating the hop-market, and reading and answering his letter.

We earnestly need say that such letters should never be written, and when received, if courteous, they should be answered briefly by postal-card; if otherwise, consigned unopened to the trash basket.

All legitimate business letters should be promptly answered, and under no circumstances can a discourteous or an uncorrected letter be written, nor need such be answered.

To the end, that a letter upon any subject may have the appropriate arrangement, and be complete and elegant in all its parts, a writer should devote sufficient thought to its subject-matter before even beginning to write, to enable him to mentally arrange the leading features of the contemplated letter; he will thus often avoid the great inconvenience of an awkward beginning and conclusion throughout his letter. There are few things in which the old adage, "that a thing well begun is half done" is more true than of letter-writing.

Arranged in accordance with a proper method, its composition becomes natural and easy; otherwise, it is awkward and harassing. Phraseology that is careless or antiquated should be carefully avoided; from such, much mischief is liable from annoying controversies—not to say costly litigation. While reading important business letters, to which future reference is probable, it is well to mark or undercore, with a blue or red pencil, the most important parts; after which, the letters should be filed for convenient reference by writing upon their backs the name of the writer, date on which written, and the prominent points of their contents.

The forms and purposes of business letters are altogether too multitudinous to admit of the presentation of examples applicable to every phase of business; nor do we deem it necessary; for in all cases the leading essentials of a business letter are the same, the philosophy of which being understood all the details of correspondence will come easily and naturally.

Business correspondence may, however, be classified, generally, under four heads, viz: First.—Accounts, which are

Mass. Mac Neil & Co.
Sydney, Australia.

New York, May 12th 1882

Gentlemen:—
Replying to your favor of the 10th ult. we
beg to assure you that the orders contained therein
will have your immediate attention, and be shipped per
fast "Blackadder" of Pioneer line, now loading here.
We have endeavored to obtain a reduced rate of
insurance, as requested, but are unable to report any
concession at the present writing. Awaiting your
further valued favors, we remain,
Very truly yours,

American Publishing Co.
per Curtis

SPECIMEN OF A BUSINESS-LETTER.—Photo-engraved from pen-and-ink copy prepared at the office of the "Journal."

circulards and letters giving notice of the establishment, purposes and changes of any business. Second.—Solicitations, which are letters and circulars inviting patronage. Third.—Management, which embraces all letters or notices relating directly to the conducting of the business. Fourth.—Miscellaneous, which embraces a large class of letters which, though not directly pertaining to business, are incidental thereto, such as letters of credit, introduction, commendation, etc.

EXAMPLES OF BUSINESS LETTERS.

NEW YORK, March 10th, 1883.
MR. HENRY FAIRBANK,
Brooklyn, N. Y.

Sir:—We beg to inform you that the undersigned, on the 21st instant, entered a partnership under the firm name of Cushman & Jennings, for the purpose of conducting a retail and jobbing commission business at 478 Broadway, New York.

Long and varied experience in this line of business, united with ample means, enables us to assure our patrons that any business they may entrust to us will receive prompt and careful attention.

Soliciting your patronage, we are,
Very Respectfully,
JAMES C. CUSHMAN,
WILLIAM JENNINGS.

NEW YORK, March 10th, 1883.
MESSRS. H. B. CLAYTON & CO.

Gentlemen:—You are hereby informed that the partnership hitherto existing under the firm name of Williams, Jones & Hunter, has been this day dissolved by mutual consent.

The business will be continued at the same place by Mr. J. M. Hunter, who is authorized to settle all partnership matters.

Very respectfully,
JAMES C. WILLIAMS,
JOHN E. JONES,
J. M. HUNTER.

LETTER OF CREDIT.

BOSTON, Jan. 10th, 1883.
MESSRS. D. APPLETON & CO.,
New York.

Gentlemen:—Please give the bearer Henry M. Mason, a cash credit to an amount not exceeding \$10,000, for which sum draw on us at short sight.

I enclose you will find the signature of Mr. Mason. Yours Truly,
WILLARD & HASTINGS.

Mr. Mason's signature.
HENRY M. MASON.

ORDER FOR MERCHANDISE.

103 STATE STREET, CHICAGO, ILL.,
March 1st, 1883.
D. T. AMES, PUBLISHER,
205 Broadway, New York.

Sir:—Please send me per U. S. Express:
250 copies of Ames's Hand-book of Artistic Penmanship, in cloth.
150 copies of Ames's Hand-book of Artistic Penmanship, in paper.
25 copies of Ames's Compendium of Ornamental Penmanship.
50 gross of Ames's Penman's Favorite Pens.
And oblige,
Yours Truly,
THOS. E. HILL.

NOTICE OF DRAFT.

BOSTON, Jan. 10th, 1883.
MESSRS. D. APPLETON & CO.,
New York.

Gentlemen:—We have this day drawn upon you, at sight, as per your advice, for fifteen hundred dollars (\$1,500), amounting due us for balance of account. Trusting that you will honor the same and oblige, we remain,
Very Respectfully,
LEE & SHEPARD.

REQUEST FOR SETTLEMENT.

PHILADELPHIA, Feb. 10th, 1883.
MESSRS. JONES & CARTER,
New York.

Gentlemen:—Permit us to remind you that your account is now past due, and to request you to favor us with your check for the amount, \$875, if possible, that it may be available to us before the 30th inst., as we shall then be in need of all the funds at our command. Trust that you will oblige us, we remain,
Yours Respectfully,
WILLIAMS & JOHNSON.

REQUEST FOR EXTENSION OF TIME.

NEW YORK, Feb. 12th, 1883.
MESSRS. WILLIAMS & JOHNSON,
Philadelphia.

Gentlemen:—In reply to yours of yesterday, requesting our check for the balance of our indebtedness to you, we regret to say that, owing to our late very heavy losses by fire as well as our slow collections, we are unable, at this time, to comply with your request. Our losses by fire are, however, fully covered by insurance, of which there is a prospect of immediate payment; in which case we shall favor you once with our check for amount due you. Hoping you will defer no inconvenience by our delay, we are,
Very Respectfully,
JONES & CARTER.

(To be continued.)

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

Illinois has eight female County Superintendents of schools.

Pennsylvania has appropriated \$15,000 for a city superintendency of education.

Gov. Crittenden says, "Parsonism towards education is liberality towards crime."

Canada has forty colleges, the United States 358, and England 1,300.—Public School Journal.

Johns Hopkins University has an endowment of \$3,500,000, an income of \$200,000, and 132 students.

The University at Lewisham, Pa., has received a gift of \$100,000 from William Bucknell, of Philadelphia.

The Board of Education of St. Paul, Minn., have introduced temperance textbooks into the city schools.

The annual report of the Hampton (Va.) Indian School, shows thirty Indian girls and fifty-four Indian boys in attendance.

According to the last census, there are in this country 4,923,451 persons unable to read, and 6,339,950 unable to write.

The Pittsburgh Dispatch complains that more than ten per cent. of the public school children of that city are year-headed.

Williams College receives \$50,000, to be added to its general fund, from the will of the late Edward Clark, of Otsego County, N. Y.

Texas yet has 50,000,000 acres of unsoiled school lands. This will soon give her the grandest school fund of any country on the globe.

There are 40,000 children in Cincinnati of school age who do not know their alphabet, and are growing up in ignorance.—The Guide.

John Welles Hallenbeck, of Wilkesbarre, Penn., has presented \$50,000 to Lafayette College, at Easton, Penn., to endow the chair of the President.

George Munro, the publisher, has endowed three new tutorships—Latin, Greek and mathematics—in Dalhousie College, Halifax, N. S., with an income of \$1,000 per annum.

The finest dome in this country, excepting that of the Capitol at Washington, is to be placed upon a new Catholic University in Notre Dame, Ind. It is to be 200 feet in height and will cost about \$30,000.—*N. Y. Herald.*

EDUCATIONAL PHANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

Yes, Cora, the verb "speak" is aesthetic—give it too utter.

It's an example of a figure of speech—Naught set down in malice.

"Time is a good deal like a mule," wrote Johnny in his composition. "It is better to be ahead of time than behind time."

An enthusiastic student of history traces base-ball back to the times when Rebecca went down to the well with a pitcher and caught leese.

GREEN RECITATION: *Benevolent professor* (prompting). "Now then, Epas—Somewhat soft" (remembering last night's student). "I make it next." He goes it alone before the faculty.

Harvard University is about a veterinary department, and the New Orleans Picayune thinks this new step was necessary for the proper treatment of donkeys who have rich fathers to send them to college.

"What are you going to do when you grow up, if you don't know how to cipher?" asked a teacher of a rather slow boy. "I am going to be a school-teacher, and make the boys do all the ciphering," was the reply.

"How is this, my son?" asks a fond parent. "Your school report for last month said, 'Conduct—exemplary' while for this month it reads, 'Conduct—execrable.' What did you do?" "Just what I did the month before, only the master noticed me."

In a class of little girls at school, the question was asked, "What is a fort?" "A place to put me in," was the ready reply. "What is a fortress, then?" asked the teacher. This seemed a puzzle, till one of the girls answered, "A place to put women in."

The president of Tufts college was recently made a happy father, and the following morning at prayer in the chapel he introduced this rather ambiguous sentence: "And we thank thee, O Lord, for the savior thou hast given us," which caused a general smile to creep over the faces of the class.—*Haverhill Gazette.*

A Frenchman who took to learning the English language persevered till he came to the word "age." When told that its two syllables might be reduced to only one by prefixing *p* and *l*, and making a plural of it, the philosopher remarked that half the English might have the age and the other half the plague; as for him, he wouldn't bother with the hage.—*Youth's Companion.*

A college student, whose father makes him render an itemized account of his expenses, received an order for him to "explain how the large sum for 'incidentals' was spent, and then I can judge whether you are having enough fun for your money, for I have been there, you young scamp." That is the sort of father the average college boy likes.

"Young man," said a college professor to an undergraduate who had asked for and obtained leave of absence to attend his grandmother's funeral—"young man, I find, on looking over the records, that this is the fifth time you have been excused to attend the funeral of your grandmother. Your leave of absence is therefore revoked. Your grandmother must get herself buried without you this time."

"Thomas," said a boy who not learned your lesson?" asked an Austin teacher of a pupil who was noted for his impudence.

"Because I did not feel like it." The reply pleased the teacher immensely. It was really refreshing to hear a new excuse, so he said, "Tommy, I'll give you a good mark for your truthfulness." "Now, Billy," turning to the next boy, "what is the reason you did not learn your lesson?" "Because I didn't feel like it," replied Billy, thinking he, too, would get a good mark for his truthfulness; but, instead, the teacher took out a strap, and said: "Billy, I'll have to punish your plagiarism. You stole that answer from Tommy."—*Texas Siftings.*

Scientific Instruction;

OR, TRUE TEACHING-POWER.

By CHANDLER H. PRINCE, KEOKUK, IOWA.

The successful treatment of disease has aroused the master-minds of all schools of medicine.

How to preach the gospel, is answered in as many ways as there are doctrines.

The law is so complicated that reversed decisions are not at all uncommon.

Teachers, as well as preachers, doctors, and lawyers are conscious of the situation.

The physician can readily see that scientific instruction does win.

The minister of the present does not talk in the same strain as did that of our forefathers.

The lawyer dignifies his calling in many ways, and, like the physician, is growing more and more a specialist.

Doctors, lawyers, teachers, and preachers, have a grand and noble work to do.

Each is a life-work. Each is independent of the other. Each has for its base, things that must be thoroughly understood.

Scientific instruction comes from true teaching-power. A varied, successful experience accompanied by original thought, based upon all the good of former times, will develop results scientific in their nature. To read the thoughts of others, without reference to their promptings, will give but weak support.

For a teacher to point out the effect, and attempt to change it without knowing the cause, is equal to giving medicine without first having diagnosed the case.

All argument is weak without a full knowledge of the case in point.

The lawyer cannot hope to win if illogical. The minister must not forget this "age of reason." The doctor must do more than look wise.

The teacher must not be content with the efforts of others, and do only those things sanctioned by the coble few. To follow the advice and teachings—as a matter of course—of reputed authors, is not to be despised, yet to do the same with a sense of judgment is indicative of wisdom.

The leaders of our noble band do not expect the balance to be even; they intend to listen to the clatter and clang of distant guns, and honestly contend the field.

Among physicians are found poor doctors. Among lawyers are found petty lawyers. Among preachers are found poor teachers. Everywhere we find indifferent, poor and fair.

To be good, excellent and superior, is a call upon science. To be scientific demands extra time, care and attention. To be successful one must be scientific; therefore, extra time, extra care and extra attention is essential to success.

Scientific instruction must win. The age demands it, and we must meet its demands.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any question differs, the columns are equally open to him to say so and tell why.

The Autograph Album.

By E. K. ISAACS.

The Autograph Album! The one soft ray of ecstacy light that illumines the dark chambers of our soul when we are lonely and despondent. Yes, that charming branch of literature that "casts a lingering halo of hope-inspiring radiance" upon the dark clouds that at times threaten to overshadow our social world; that time-honored savior, every page of which leads us into green pastures of the most sacred remembrances.

Yes, the Autograph Album! Not a literary gem only, but a most splendid representative of the graphic arts. Who but one with mind unpolished, and with his love for the beautiful sadly deficient, can fail to appreciate the art display of the autograph album. We are almost afraid to open one of these rare volumes of poetry and art when, once in a long long while, one is presented to us for our autograph; not because it is anywhere beautiful in its contents; oh, no, its pages are all charming, "sweet," "lovely." But in gazing on those pages, composed, as they are, of the beautiful, either in sentiment or form, we are lost in amazement. And how can we help it, for here we find poetry of every style: Lyric, Epic, Didactic, Dramatic—yes, even Pastoral. There we behold birds of the most brilliant hue—red, carmine, blue, black, gray, and purple; and such beautiful plumage.

Again, we are bewildered by the number of attractive and ingenious autographs. Surely, there must be such a thing as "individuality in handwriting," and there must be such a thing as "philosophy of motion." If there were to such a thing as individuality in handwriting, how could each of these autographs have such a distinct individual characteristic? It seems to us they would all be alike, and we should get tired of looking at them; but no, we do not get tired, for each new autograph leads us into fields of art yet unexplored, and we are confirmed in our belief that "art is long" in coming.

If there were no such thing as philosophy of motion, how could it be possible for a single autograph to begin in the upper left-hand corner, and traverse the whole of that page, and finally terminate in disgust in one of the lower corners because there is no more ground?

Again, the autograph album is the key by means of which many a penman unlocks the gateway to success and fame. What penman, professional or otherwise, does not realize the pleasure of having a stock of autograph albums lying on the table before him. Not only is there pleasure in contemplating it from a financial point of view, but infinitely greater is the pleasure of knowing that every design of scroll, bird, or beast that he executes will establish for him an undying reputation as a penman, or add fresh laurels to his already established reputation. A professional penman will always take special pains to excel in his very best style, a design in an autograph album.

We have no sympathy with those weak-minded and modest creatures who gather scrap-book specimens and pay twenty-five or fifty cents for them. A professional penman is more than satisfied with the honor of being asked to execute a specimen, and greedily indeed must he be to ask any pay. We recently had a postal-card order for specimens, to consist of scrolls, birds, letters of invitation, and replies, etc. In a thoughtful moment we sent a reply, giving a modest estimate of the cost of specimens he desired; but we soon discovered our error, for in a few days we received a letter containing, not the amount specified, but a few expressions of goodwill, such as "greedy blood-sucker," etc., showing the unwholesome and good sense of our correspondent. Some time further back, we received an autograph album by mail on which there was fifty-five cents postage due; and for the benefit of those who desire specimens from the different penmen throughout the country, cheap, we would suggest that they

send them their autograph albums by mail. They would thus get specimens, from the pen, directly into their albums, and thus save their mutilage and the trouble of pasting them into their scrap-books. Include a letter of request, do the album up in a brown wrapping-paper, and put on a three cent stamp. Any penman will be glad to pay fifty or seventy-five cents due postage for the privilege of executing a specimen in your album.

Back Numbers of the "Journal."

PLEASE NOTE.

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except May and November; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except June. It will be noted that while Spencer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1883, will be mailed for \$4.00, or any of the numbers at 10 cents each.

INK-PENCILS.—We have to utter a word of caution about the ink-pencils which have come so much into vogue lately. A most useful implement to the business man, this innocent looking pencil can be easily converted into a treacherous friend, and on no consideration should be used to write the signature of anyone. The composition of the pencil is a peculiar combination, highly poisonous in itself, and—herein lies the danger to signature writers—compared to give of two more impressions on damped paper—not tissue paper, it is understood, but ordinary writing-paper. Our attention was first directed to this peculiarity by an astute official of the Bank of New Zealand, and subsequent experiments proved the easy practicability of making a clear copy of the filling-in of a check with this ink-pencil. First, the writing of the check is transferred—upside down, of course, to a slip of damped paper, and from that transferred—right side up—to another slip of damped paper. We tested this recently in the case of a check written with the ink-pencil and sent in from a country, and by simple hand pressure obtained a very perfect copy of the transferable parts of the document.—*New York Times.*

When to Subscribe.

For several reasons it is desirable, that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begun with the May number, which is the first lesson of the course.

WHAT IS MEANT BY HORSE-POWER.—The power of prime movers is measured by horse-power. Watt found that the strongest London draft horses were capable of doing work equivalent to raising 33,000 pounds one foot high per minute, and he took this as the unit of power for the steam-engine. The horse is not usually capable of doing so great a quantity of work. Raising gave 26,000 foot pounds as the figure for a mean of several experiments, and it is probable that 25,000 foot pounds is a fair minute's average work for a good animal. It would require five or six men to do the work of a strong horse. Watt's estimate has become, by general consent among engineers, the standard of power-measurement for all purposes.

Singing in Schools.

By JULIA A. PICKARD.

There was a time when singing in school was considered a matter of secondary importance. Now a teacher, alive to all the interests which tend to the further development of a high and noble type of pure manhood and womanhood, will find staging one of the greatest and best of aids. He will find, too, that with but little encouragement it becomes popular with all classes, for singing is of itself an incentive, and but few will be found who cannot enter into it "with the spirit and the understanding also," and of those few the number is now rapidly diminishing.

Singing was used as a thanksgiving and rejoicing when Miriam, the sweet singer of Israel, cheered her people to further efforts after the memorable crossing at the sea. David, the wise king, wrote psalms for his subjects, and found less occasion to govern by the sword. The French, among the first of nations, recognize the thrilling power of song when their Marseillaise hymn is sung to lead their armies to illustrious deeds of victory. Ministers acknowledge its value in mellowing for their earnest, tender appeals the stoic hearts of congregations; lecture associations feel its demand from the people and put a concert on the lists of entertainments; true homes know its moral worth, from the tender cradle-song that the fond mother sings, till the little occupant, grown to the full stature of manhood, is fully equipped by home melodies and their sacred associations to enter manfully into the world's strife. Our schools, instituted for the education of the youth of an untrammeled Republic, should not neglect so golden an opportunity for instilling into the minds of its future representatives such sentiments as shall be for the aggrandizement of the nation.

Not a noble thought prompted for liberty, freedom, patriotism, temperance, religion, the social and home circle—not a tender emotion of friendship and love—not a feel-awakened by faith and charity—not a foretaste of happiness by hope—but has thrilled the voice of poets and been recorded by them in tumbling and inspiring rhyme, been set to music by some musician with heart overflowing with melody, and may be wisely interpreted and taught by many a teacher, to still many more of our governors, and with them sung and re-sung till the noble sentiments become as familiar as household words to every heart. That teacher who selfishly does such work, follows closely in the line of him who said, "Let me make the songs for a nation and I care not who may make its history," and he was a philanthropist and a patriot. Smith, who gave us "America," did more for his country than many, or we may say oist, politicians whose voices have resounded in the Senate chamber.

A great deal depends upon having singing appropriate to create genuine enthusiasm. With small children, the simple song, "Children go to and fro," will be sung with a will in a marching exercise. Other exercises, bringing to the action of body as well as voice are beneficial as rests after study. Lively songs may be sung which all interest is flagging and scholars are listless; while a recitator school may be subdued by soothing melodies. Mourning exercises, if not of a religious character, should, at least, be elevated and devoid of levity, that the influence may be carried through the day. Here care should be taken in choice of songs, that children may early draw the line between music for amusement and music for worship. Songs of birds, bees and blossoms will be appreciated when the air is filled with the twitter and buzz of animate life and every breeze wafts a fragrance of hidden perfumes. The songs of flowers and fairies will then bring delight as imagination peoples the massy roses, known only to childhood, with the wonderful little inhabitants, and curious shells with their delicate hues, found only by childish hands, will be the treasure-house for the

gorgeous attire of the princess. The surroundings will stimulate to songs of brooks and fishes, seedtime and harvest, and feelings of patriotism come spontaneously and find expression in hearty songs when nearing the American's Independence Day. Winter, songs with winds and storms, will suggest sympathy for the homeless and suffering, will make the pulses beat and find outburst in the natural expressions. Music with the tinkle of bells, and joyous greetings of Christmas time will bring veneration as, still later, comes the birthday anniversary of Washington. So each change will awaken the dormant powers of the heart, lessons which seasons and history alike present to the willing learner.

Local events may bring lessons of good to a school by appropriate singing, which might otherwise be the general social with its usual injuries results. Of these, a single illustration will suffice. Years ago, our assistant-teacher in the high school, a grandly noble woman, was one morning absent from her accustomed place. Our questions and queries to the principal that such an event had occurred met only with the response, "She is in the room below." The prayer that our teacher offered that morning was that his scholar might be benefited by had examples. Then he benediction the hymn, "Confession," so full of acknowledgment and penitence for sin. Reverentially he

Gulling.

By CHANDLER H. PIERCE, of Keokuk, Iowa.

To defend the profession and keep inviolate those principles that give it dignity and respectability is part and parcel of the duty of every true "knight of the quill." To get something for nothing is contrary to all law, and if an exceptional case might be cited, the gift would not be worth the having.

To dupe, to defraud, to cheat, to get by dishonest means, to look for new victims is natural for every profession, and that of ours is no exception. Verdancy reigns supreme. This green earth of ours is covered by thousands of green people. Thousands of unsuspecting individuals are every day paying dearly for their whistle. Advertisements of all kinds are read with greediness and the bait swallowed with a zest that gives encouragement to an honorable calling.

Eight to twenty-five dollars a day to agents. Turn out everybody! The millennium is dawning. Such an opportunity will never occur again. Not even in heaven. Grand and glorious! Wonderfully sublime! The Real Pen-work, Self-instructor; Or, White Elephant, for a dollar.

Buy it, try it, and then think of the "maxim" that led you to "know-les" of the true condition of a beautiful art.

We came from Massachusetts, near the



The above cat was photo-engraved from an original specimen executed by G. W. Ware, of Boston, Texas.

sang, and his spirit and the expression of the piece imbued each singer, and when we reached the line, "I had not sinned had I felt thou wert high," all were serious. Our hearts were ready for the lesson, and at recess a heavy of usually thoughtless girls sought the assistant, who, with glistering eyes, told us in few words that the brilliant, beautiful, accomplished Miss — had committed a heinous sin for which she was expelled. Back to our room we silently retraced our steps with one more of life's mysterious lessons unfolded for us, but done in compassion. The leaf of our song book was turned down that day to mark the hymn, and a spotless page in life's book was written with thoughts that taught us how we might hate the sin all the more, nor love the sinner less.

TO Those subscribing at club rates, the book will be sent (in paper) for 25 cents; (in cloth), 50 cents extra. Price of book, by mail (in paper covers), 75 cents; cloth, \$1. Liberal discount to teachers and agents.

Notice.

Our stock of the Centennial Picture of Progress, 22 x 24, being exhausted, and the plates, from which it was printed, destroyed, it can no longer be sent free as a premium. We, however, have a stock of size 28 x 40; finely printed on heavy plate-paper, which will be mailed with a key as a premium, for 35 cents extra. Many thousands of this picture have been sold by agents at \$2 per copy. There is no more interesting and valuable picture for schoolroom or office than this.

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Incorrect Talking.

"Though the schoolmaster holds his receipts in almost every nook and corner in the lead there is a great deal of incorrect talking even among educated people. Bishop Clark gives a few specimens of these popular errors of speech in the form of a dialogue between a careless talker and his critical friend."

"Good afternoon, John; how long have you been 'setting' here?"

"I have been 'setting' here 'bout an hour, watching these men 'set' the stones in my wall."

"It 'kind of' seems to me that the work is done rather 'illy'."

"Perhaps it is not done quite as 'welly' as it might be."

"I 'kind of' think that word 'welly' sounds odd."

"It is as good a word as 'illy.' But why do you say, 'It kind of seems' and 'I kind of think' when you might just as well say, 'It seems' and 'I think'?"

"I've got 'sort of' used to talking in that way."

"It is a very poor sort of way."

"I never had nobody to 'learn' me any better."

"You mean that you have had nobody to teach you."

"I am getting tired, and think I will 'lay' down on the grass for a 'spell'."

"You can lie down, but it would be well for you to lay your cloak on the ground for you to be on."

"Be you going to 'stop' here long?"

"I stopped here when I arrived, but shall not 'stay' long. Are you going home soon?"

"I be."

"Why not say, 'I am'?" "Be you" and "I be" are very rare and disagreeable phrases."

"All right, OK; but the master always says to the scholars, 'Be you ready to write'?"

"Do you see him often?"

"Him" and "me" met at the deacon's last night."

"What did 'him' and 'you' do after you got there?"

"We looked at 'them' things he has just brought from New York."

"Were 'them' things worth looking at?"

"Tolerable. By the way, the deacon must have 'quite' a fortune."

"What sort of a fortune? Quite large or quite small?"

"Quite large, of course."

"Why do you not say so?"

"My next neighbor has just put up a fence on either side of his front yard."

"I suppose you intended to say that he has put up a fence on both sides."

"Between you and I—"

"Please change that to, 'Between you and me.' You would not say: 'There is no great difference of opinion between you and he.'"

"I usually say: 'Him and me agree pretty well.'"

"Then you speak very bad English, and you probably say: 'It is me,' instead of 'It is I.'"

"Of course I do, and so do most 'of the people I know. My boy is just going to school, and as he is a 'new' beginner I suppose he will appear to be rather green."

"Did you ever hear of a beginner who was not new?"

"I wish to supply estate—"

"That is, you wish to state—"

"That our 'mutual' friend—"

"Please say our common friend. You would not call him a 'reciprocal' friend."

"Why do you interrupt me so often?"

"Because you make so many blunders."

—Ez.

If you want the best guide ever published for home instruction in practical writing send \$1 for the "Standard Practical Penmanship Package," prepared by the Spencerian Authors for the PENMAN'S ART JOURNAL.

Stopping Hazing.

Many have wondered why there has not been any hazing at Harvard for the past three months. In all that time there has not been a case of hazing reported, and some have come to the conclusion that the hazers have met with a change of heart. It is not exactly a change of heart, but a change of clothes that ails them. We are informed that the hazing has been broken up in that college, and forever, by the active taking of the sides of the *Sun*. Just after Sullivan whipped Myso, he (Sullivan) was called to Harvard; the *Sun's* plan of breaking up hazing was unfolded to him, and he fell into it readily. He was to attire himself as a Quaker young man, and apply for admission as a freshman, and let nature take its course. On the first day of April Mr. Sullivan appeared at College, under the name of Abia Watson, and was assigned a room, and placed on the roll of freshmen. His appearance was commented on, and as he passed through the college grounds with his peculiar garb, young fellows shouted, "Shout the bar," "Get on to his ciba," and other collegiate literature. It was all Mr. Sullivan could do to restrain himself from whipping a couple dozen of the boys then and there, but he decided to wait until the proper time when he would be able to get even with a class. That evening he was approached by a young man who pretended to be his friend, and was invited to accompany him to a room where a few of the boys were going to open a few bottles of wine. Abia said very he didn't go much on the sinful beverage that stealth away the brain, but seeing it was him, he didn't care if he did go down and drown his gopher. So they went to a large room where about seventy smart young fellows were congregated, with all the appliances of hazing. Sullivan says there were seventy, but the faculty only found sixty-five senseless smart fellows when the door was opened, but Sullivan thinks a few may have jumped out of the window and took to the woods. It seems when they got the "Quaker" into the room they locked the door, and the ring-leader told the peaceful man to strip off his coat and vest and shirt. He objected, but finally took them off. Some of the fellows win have since got out of the hospital as they noticed when he removed his shirt that he was put up like a hired man, and they thought it queer that a Quaker should have an arm as big as a caecus ham. They told him to prepare to meet his God, and got out the iron to brand his back. He told them he knew he was in their power, and was willing to submit to anything that was right, but he asked them to have a favor not to bear on too hard, as he was of nervous temperament and might faint. Then they decided not to brand him until later, but they would tie him up in a blanket first. So they got the blanket and tipped Sullivan over it, and about twenty of the smartest hazers took hold of the sides and tossed him up. When he came down he knocked four fellows senseless with his fists, kicked four more across the room, and then got on his feet and began to knock them right off left. He had knocked down about twenty, and had stopped to spit on his hands when the rest of the hazers huddled in a corner and proposed to stop the slaughter. One said, "Oh, good Mr. Quaker, please let them go." We belong to respectable families, and won't do so any more." Sullivan looked at them and said, "It is hazing ye want. Well, ye can have plenty," and he went at them, and in about fifteen minutes he corded up the whole gang, and no hazing was broken up at Harvard College. As he threw his shirt and coat across his arm and walked out of the room, and met the faculty in the hall, he said, "I throw old water in their faces, and they will all regain consciousness in from ten minutes to half an hour," and he shook hands with the faculty, received his five hundred dollars, and left for New York with his trainer, Billy Madden, who was sitting on the fence outside waiting for him.

"Pot kind of a time did yez have wid de boys?" asked Mr. Madden, as he helped Mr. Sullivan up with his shirt had changed the Quaker hat for another.

"Verily, friend William," said the Quaker, as he counted the roll of bills to see that the faculty had not shovled any counterfeits on him, "it was the worst of the season. It is good exercise." And they started for Cornell University at Ithaca.—*Peck's Sun*.

Brother Gardner on Charity.

"Las' fall," said Brother Gardner as he grazed down upon Elder Twiss to a paralyzing way, "I made some remarks upon de subject of charity. It seems dat my position was misunderstood, an' dis evenin' I hope to make it plain.

"De Good Book speaks of charity a thousand times, an' a big sheef of de people believe dat de word as used in de Bible means dat we mus' open our purses to de poo! In de first place, I ain't believe dat de charity of de Bible means lookin' lightly upon de faults of our fellowmen. It means dat we must overlook, excuse, an' forgive. Charity covers a multitude of sins! I does dat mean a loaf of bread passed out de kitchen door to a beggar, or does it mean dat he who overlooks de faults of

each to 100 solicitors of charity, an' how many would have a dollar left by night? At least half would spend a portion for beer, whiskey, or tobacco, and not twenty of da lot would buy wood, flour, or clothing.

"He who gives to a tramp encourages loafin', thieving, an' a dozen other crimes.

"He who gives to a man or woman able to walk de streets an' a supporter of vice an' idleness.

"Dat's whar I stan' on de one side of de question of charity, an' each passin' day turns up somethin' to convince me dat I am correct. But now whom do I feel fur, an' to whom kin I give? If I assist an able-bodied man to airn his own bread, dat am charity. If I kin prevail upon a father who am wastin' his money in drink or at cards to put it into his family, dat am charity. If my poo' neighbor loses his horse, I have a \$5 bill for him. If he loses a child, I have ten. If he breaks a leg or an arm, I'll cheer my meat an' taters an' wood wid him until he kin work agin. If a father falls sick an' has outfit ahead, my kind o' charity chips in for a shake-purse to pull him frew. If a stranger comes among us an' am ain, let us make him well. If fire or flood devastate a section, let us send relief. If a wider am left helpless, let us fill her coat-bits an' flour-bar!



The above cut was photo-engraved from an original flourish executed by R. S. Bonall, penman at Carpenter's Bryant & Stratton Business College, St. Louis, Mo. Mr. Bonall is a superior practical writer.

others shall have some of his own condensed I hold to latter.

"But let us admit dat de charity of de Bible means aidin' de poo! If I airo ten shillings a day my life is cold an' heat an' rain—if we go slow and dress widin our means an' manage to lay up a few dollars, what man or woman on airth has de right to tell me dat I mus' pass any part of my savin's out to people who am poo' frew their own fault? Whar I have worked they have loaded. Whar I have pinched they have squandered. Whar I have freed myself dey have cut loose wid a free hand.

"Dar' am not an able-bodied man in America who can't airn sufficient to board, clothe, and school a family of six and send his wife to church on Sundays. Dar' am not a widder in de kentry who can't airn at least a dollar a day at some occupation. Dar' am not no orfice who has de shadow of a right to ask any man for a nickel.

"Our public charities am no mass fraude upon taxpayers. De \$25,000 raised by tax in Detroit fall into de hands of people who have no business wid our abillin' of it. It goes to drunkards an' idlers an' pretenders, who make it a duty to live upon charity from one y'ar to another. I defy de most ardent philanthropist in de kentry to show me one case whar a city poo' fund deat out to paupers has lifted anybody above axin' agin. De city paupers, figures prove it, an' yet philanthropists won't admit dat it proves anything.

"Let me start out to-morrow an' han' \$5

"In twenty years America has raised up a class numbrin' tens of thousands who shrink work, who make saloons pay, who have doubled the number of police an' jaila an' prisons—who steel, rob, and ravish—who infest street corners an' prowl frew alleys—who add odious except illiteracy an' vice, an' she has raised 'em up by her system of mistaken charity. Philanthropists may equate an' women make wry faces, but de preachin' of de one an' de symphies of de older have made de word charity synonymous wid Vice and wickedness. Let us now assault de social programmy!"—*Detroit Free Press*.

Questions for the Readers of the "Journal."

By CHANDLER H. PEIRCE, of Keokuk, Iowa.

1. Which is preferable: to change position of self or paper in the execution of work?
2. Does intellectual development preclude physical, or should they go hand in hand?
3. Admitting that principles are the true basis of teaching penmanship, are they sufficient?
4. Does one extreme produce another? If so, illustrate.
5. Do all letters require a given amount of force in their perfect execution?
6. Is the light of a letter and the length the same?
7. What constitutes a system of penmanship?
8. What is the first object to be aimed

at in teaching pupils beyond twelve or fifteen years?

9. What is the second object to be aimed at?
10. How would you write straight without line on cards, envelopes, etc?
11. Can equal results be gained in the simpler classes of work without looking?
12. How would you obtain proper shade?
13. In acquiring the best results, what is the plan of development?
14. Why do combinations appear better than single capitals?
15. After forming a capital *d*, is the light blue above curved or straight?
16. Why is the preference given to below the line in the formation of capital *R* and *X*?
17. How can you determine the difference between the results wholeman or forearm?
18. Is the introductory line in *a*, *d*, *g*, *q* and *c* one space in height?
19. What is ornamental penmanship?
20. What is business penmanship?
21. What is most difficult to learn?
22. What is the dividing line?
23. Is ornamental penmanship essential to the thorough understanding of business penmanship?
24. Which movement predominates in the formation of good figures?
25. Can good figures be produced by purely finger movements?
26. Can children from eight to ten years be taught to make as good figures as any one?
27. What regulates the proper turn at top of 2 and 3 when made with a point as a basis of starting?
28. What is the location of the Philosophy of Movement before execution?
29. Why can you execute small work more rapidly on paper than on blackboard?
30. What is the position of crayon in ornamental work at board?
31. Would it not be well in learning to write to practice the standing position at least one-third the time?
32. Are the so-called standard capital letters the practical ones for business?
33. Is the capital stem ever used in its purity?
34. Is counting essential to beginners?
35. What is the best method of counting?
36. To what extent should it be carried?
37. Are capital letters that begin off the base-line more difficult to form than those which begin on line?
38. What is the difference in calculation?
39. Are combinations more expressive of beauty than single letters?
40. Are combinations of figures practical?
41. Are combinations of figures a necessity?
42. What is the first object to be gained in producing figures? The second? The third? The fourth? The fifth? The sixth? The seventh? The eighth?
43. What constitutes a perfect oval?
44. Do all points in writing have the same direction?
45. What is the main object in shading well?

Answers to Prof. Pierce's Questions

IN FEBRUARY NUMBER OF "JOURNAL."

By SCRIBNER.

1. We see no reason why he can not.
2. By its proportions, turns, curves, angles, etc., and by the rule for spacing.
3. Not enough to be noticed.
4. The proportions of the letter.
5. It is a matter of taste.
6. Some are modified.
7. First. Point too sharp. Second. Inferior paper. Third. Holding pen too near vertical. Fourth. Writing on one side, etc.
8. We think not.
9. We regard both, as being of equal importance.
10. That which secures the natural, most graceful, and rapid movement.



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29 ".....	23.40	150 ".....	297.50
30 ".....	24.20	155 ".....	307.50
31 ".....	25.00	160 ".....	317.50
32 ".....	25.80	165 ".....	327.50
33 ".....	26.60	170 ".....	337.50
34 ".....	27.40	175 ".....	347.50
35 ".....	28.20	180 ".....	357.50
36 ".....	29.00	185 ".....	367.50
37 ".....	29.80	190 ".....	377.50
38 ".....	30.60	195 ".....	387.50
39 ".....	31.40	200 ".....	397.50
40 ".....	32.20	205 ".....	407.50
41 ".....	33.00	210 ".....	417.50
42 ".....	33.80	215 ".....	427.50
43 ".....	34.60	220 ".....	437.50
44 ".....	35.40	225 ".....	447.50
45 ".....	36.20	230 ".....	457.50
46 ".....	37.00	235 ".....	467.50
47 ".....	37.80	240 ".....	477.50
48 ".....	38.60	245 ".....	487.50
49 ".....	39.40	250 ".....	497.50
50 ".....	40.20	255 ".....	507.50
51 ".....	41.00	260 ".....	517.50
52 ".....	41.80	265 ".....	527.50
53 ".....	42.60	270 ".....	537.50
54 ".....	43.40	275 ".....	547.50
55 ".....	44.20	280 ".....	557.50
56 ".....	45.00	285 ".....	567.50
57 ".....	45.80	290 ".....	577.50
58 ".....	46.60	295 ".....	587.50
59 ".....	47.40	300 ".....	597.50
60 ".....	48.20	305 ".....	607.50
61 ".....	49.00	310 ".....	617.50
62 ".....	49.80	315 ".....	627.50
63 ".....	50.60	320 ".....	637.50
64 ".....	51.40	325 ".....	647.50
65 ".....	52.20	330 ".....	657.50
66 ".....	53.00	335 ".....	667.50
67 ".....	53.80	340 ".....	677.50
68 ".....	54.60	345 ".....	687.50
69 ".....	55.40	350 ".....	697.50
70 ".....	56.20	355 ".....	707.50
71 ".....	57.00	360 ".....	717.50
72 ".....	57.80	365 ".....	727.50
73 ".....	58.60	370 ".....	737.50
74 ".....	59.40	375 ".....	747.50
75 ".....	60.20	380 ".....	757.50
76 ".....	61.00	385 ".....	767.50
77 ".....	61.80	390 ".....	777.50
78 ".....	62.60	395 ".....	787.50
79 ".....	63.40	400 ".....	797.50
80 ".....	64.20	405 ".....	807.50
81 ".....	65.00	410 ".....	817.50
82 ".....	65.80	415 ".....	827.50
83 ".....	66.60	420 ".....	837.50
84 ".....	67.40	425 ".....	847.50
85 ".....	68.20	430 ".....	857.50
86 ".....	69.00	435 ".....	867.50
87 ".....	69.80	440 ".....	877.50
88 ".....	70.60	445 ".....	887.50
89 ".....	71.40	450 ".....	897.50
90 ".....	72.20	455 ".....	907.50
91 ".....	73.00	460 ".....	917.50
92 ".....	73.80	465 ".....	927.50
93 ".....	74.60	470 ".....	937.50
94 ".....	75.40	475 ".....	947.50
95 ".....	76.20	480 ".....	957.50
96 ".....	77.00	485 ".....	967.50
97 ".....	77.80	490 ".....	977.50
98 ".....	78.60	495 ".....	987.50
99 ".....	79.40	500 ".....	997.50
100 ".....	80.20	505 ".....	1007.50

The JOURNAL will be sent as soon as possible on the first of each month. Matter designed for insertion must be received on or before the 15th.

Remittance should be made by check or by Registered Letter. Money inclosed in letters is not sent at our risk.

PENMAN'S ART JOURNAL.

303 Broadway, New York.

LONDON AGENCY.

Subscriptions to the PENMAN'S ART JOURNAL, on orders for any of our publications, will be received and promptly forwarded to the London Agent.

INTERNATIONAL NEWS COMPANY.

11 Beaufort Street, London, England.

Notice will be given by post-card to subscribers at the expiration of their subscription, at which time the paper will, in all cases, be stopped until the subscription is renewed.

NEW YORK, APRIL, 1883.

The "Journal," and Writing in the Public Schools.

Some two years since, Mr. H. W. Smith, Vice-Principal of Grammar School No. 20, of this city, became a subscriber to the JOURNAL. Appreciating its value as a stimulant and aid to careful and interested effort on the part of its young readers, he called the attention of his class—"his boys" as he is pleased to call them—to the JOURNAL, and at the same time offered a year's subscription as a prize to each of the four boys showing the greatest advancement in all their school-work at the end of the year. Since then, eighteen out of the class of less than thirty, have become regular subscribers to the JOURNAL, besides several others who are now engaged in business. A short time since we received from Mr. Smith a package of specimens of writing, accompanied with the following note:

NEW YORK, April 12th, 1883.

D. T. AMES, Esq.,
Office of THE PENMAN'S ART JOURNAL,
205 Broadway, New York.

DEAR SIR:—I herewith hand you specimens of penmanship written at different periods, and representing the progress made in

writing during the past six months, by twenty-five boys under my charge. Will you do me, and then the favor to examine the specimens, and designate the one which, in your opinion, indicates the greatest degree of advancement? I ask you to do this for the purpose of enabling me to award a prize for advancement.

I am pleased to say that all my pupils are subscribers to, or have access to, THE PENMAN'S ART JOURNAL, and that I have found the lessons and articles upon penmanship of great interest and value to me, while they have served as a powerful incentive to my pupils; also, your articles upon "Letter-Writing" have been of great service in that department of my school-work.

W. H. SMITH,

Vice-Principal, Grammar School No. 20,
169 Christie Street.

The specimens referred to above, were by boys whose average age was thirteen and one-half years—ranging from eleven to fifteen years. Several of these specimens exhibited more than an ordinary degree of improvement; while nearly all showed cred-

iters of the lead, etc. but he inspiring, and largely contributed to a love for, and more earnest and successful effort to attain to, a good handwriting. While to those who are seeking to become good writers at home, or in the office, without the aid of a teacher, the JOURNAL will be found to be of incalculable benefit.

We herewith present a specimen letter, written as a composition, by Master Albert Levy, aged thirteen years, the pupil of Mr. Smith's class to whom was awarded the first prize, together with a specimen of his writing only six months previous, which will only present a specimen of his present writing, but shows progress during that period.

Where is the lad who will do better?

Can Business-writing be Taught?

Some months since there appeared in the JOURNAL an editorial, in which it was stated that what is popularly known as business writ-

The standard style is seen in the counting-house, the banks, the railroad offices, the abstract offices, the state and national departments, and the properly conducted business schools all over this land. It is the standard style which characterizes the Americans, as a class, as the best writers in the world. It is the style of "high art" and "high art" is inaugurated in this country by the elder Spencer and his early associates. It is the "Spencerian System," but not the present "Spencerian System." It is the style of business writing which was written and taught by old father Spencer and his early associates, and which is admirably adapted to the wants of business; the present system is very impractical and can be acquired only by artists. The result of teaching the original Spencerian style was forty-nine successes to one failure; with the present artistic Spencerian system, it is forty-nine failures to one success. The former style was ordinary, plain, graceful, natural, and admirably adapted to the wants of business; the present system is extraordinary, "artistic," stiff, painfully accurate and absolutely impossible as business writing.

What is here said about the present "Spencerian System," is equally true of the other "Standard System" of this country. They are all descended from the original Spencerian style, but vastly inferior to it for ordinary, practical purposes. Taking all these things into account, it is not strange that "writing masters" who worship the system of penmanship as now published, should begin to feel their pulse. "Can business-writing be taught?" These teachers do not write a business hand, they do not generally use a business pen; their pupils not only do not acquire a business hand, but very often suffer absolute injury from the instruction received. But we are glad to know that what is here said of the professional "writing-master" is by no means true of all who are teaching penmanship. There are teachers who both write and teach practical business penmanship. There are schools in which the pupils learn a handwriting which they are not obliged to abandon the moment they enter a business office.

Were arguments and proofs as easy as assertions, the writer of the foregoing would indeed be a formidable adversary. But let us briefly consider some of his assertions. First—"Any experienced business man knows that business-writing can be taught," etc. This is a mere wild assertion, and one contrary to fact: that a body of clerks will become good writers in the manner mentioned, every business man knows to be true; that one clerk may, to some extent, emulate the superior writing of another, as he may his superior breeding, habits and business tact, is true; but, unfortunately, no such plan can be relied upon to make good business clerks.

Again, he says: "There is in this country a standard style of business-writing recognized and followed by ninety-nine out of every hundred good business-writers," etc. We can imagine no more reckless and unwarranted assertion. What does the writer mean by standard? Webster defines standard to be "that which is established as a rule or model." Now, will the writer affirm that any two of these good business-writers write hands at all resembling each other, either as to the form of letters or in their general appearance. We think that he could find no such standard; and, where there is his standard? Evidently, there would be one for each writer. He might with equal propriety claim that each of his ninety-nine business men should ignore the recognized standard for weights and measures and set up one for himself.

Again, he says, that "the result of teaching by the original Spencerian style was forty-nine successes to one failure. Why vary, in this case, his proportion from ninety-nine to a hundred? It sounds better, and we see no fault in the way.

Am. Apr. 12, 1883
Sample copy from date, we promise
to pay \$1 Appld. to Mr. Wm. H. Smith
and Study Some & Write when you can
See S. H. Smith
New York Apr. 12
Mr. Nelson, Esq.
Brooklyn, N.Y.
Sir,
Please to send me
an applicant for the position mentioned
in the above advertisement
I am 13 years of age, strong and in
good health, and reside with my parents
I have been a pupil of Grammar
School No. 20, for the past five years.
I am permitted to refer you to my
teacher, Mr. H. W. Smith, for any
testimonials of character and ability
which you may desire
Very Respectfully,
Albert Levy.
P.S. I do not smoke

The above cuts are photo engraved in fac-simile, two thirds the size of original manuscript, written by Master Albert Levy, a pupil in Grammar School No. 20, of this city, and shows his progress in writing for six months. The letter was written as a

habile progress, all indicated careful effort. From the specimens, we selected, as exhibiting the highest degree of improvement, that written by Albert Levy; second best, Louis Spoeber; third, Albert G. Fuchs. Mr. Smith assures us that he has observed marked change in the "captive corps" of his entire writing-class since the introduction of the JOURNAL. Pupils who formerly took little or no interest, and practiced their writing-lessons with indifference and with little progress, are now interested, even enthusiastic, over their writing, and are consequently showing marked improvement.

The experience and testimony of Mr. Smith, respecting the good results of introducing the JOURNAL into the classes, in all grades of schools, is in full accord with that of hundreds of other teachers throughout the country. Its monthly visits, presenting fine copies and instruction from the pens of the most skilled and experienced

regular composition in school, as a response to the following advertisement:

WANTED—AN INSURANCE OFFICE, A boy not over 16 years of age, good common school education. Advertisers, with full particulars reference to, in applicant's handwriting. No. 11, 3102 Post Office. Cigarette smokers need not apply.

tiog could not be taught, from the fact that such writing is the result of long, habitual experience in business or professional life, and is moulded to suit the peculiar tastes, skill and circumstances of the various writers, no two of whom ever write alike. We believe our position was correct, notwithstanding it has been assailed by correspondents, through the columns of the Gazette, and also in a paper published by a western business college, which says:

"Any experienced business man knows that business-writing can be taught. He knows that if one of his clerks writes a fine business hand, it will not be long before all of the clerks of the establishment will secure in a greater or less degree the same general style of writing. This they will do, taking the writing of the superior penman as their standard.

There is in this country a standard style of business-writing. It is a standard style which is recognized and followed by ninety-nine out of every one hundred good business-writers.

of progress and the demands of school-room experience and business. It is true, that under the inspiring genius and example of Father Spencer, a large proportion of those pupils whom he personally taught he came good writers. Yet we recollect the assertion, that there is not a Board of Education or a Superintendent of public schools in all the land who would, for a moment, consider the substitution of the first Spencer copy-books for those of the present, nor should they do so. All experience proves, that writing as well as other things, to be successfully taught must have some fixed standard and prescribed rules, by which the pupil may approximate and judge of his success, and the teacher criticize his pupil's efforts.

The writer further asserts that "there are business schools, including his, where pupils learn to write a hand which they will not be obliged to abandon the moment they enter a business office."

We believe that there is not a school in the world that does, or can, impart to a pupil a style of writing which will not be so changed in a year's, or even six months', practice, in a position requiring constant and rapid writing, as to be scarcely recognized the second time with which he left school. The writer might as well claim to convert the headless inexperienced lad to the industrious and acute man of affairs. A business handwriting, like all that goes to make up the genuine business man, is the outcome of business experience, added to and modifying what he has previously acquired in school, and can be attained in no other way.

That the pupil who has had the proper drill in all the elements of good, rapid writing, and of business, as taught in our business schools, will advance more rapidly and ultimately attain to a much higher standard, than the pupil who has had no such drill, is a fact that goes to make the modern business man, than he could otherwise do, we most fully believe and affirm.

The "Journal" and Business Education.

In the *Business College Record*, published at Jacksonville, Ill., we find an article from the faculty pen of our friend G. W. Brown, relative to the establishment of a business college there, from which we clip the following:

THE PENMAN'S ART JOURNAL, published by D. T. Ames, of New York, is conducted in the interest, solely, of penmanship—and yet it is securing subscribers by the thousands from all parts of the country. It is doing this largely through the agency of business college teachers and pupils. It is able and energetically conducted, and deserves the success it is achieving.

The great success of the ART JOURNAL is a most forcible suggestion to my mind of what might be done by a journal representing the whole field of practical education.

First we wish to bestow our thanks upon Mr. Brown for the compliment he pays the JOURNAL, and to say we are in no way opposed to such a college organ. What we desire to say is this: "Brother Brown right where he has a little off." "The JOURNAL," he says, "is conducted, solely, in the interest of penmanship." Has he read it? One would think not. Many columns of its matter—editorials and couplets—have related exclusively to business education. Not long since an entire address, by James A. Garfield, upon that subject, appeared in the JOURNAL, and scarcely a number has been issued without more or less matter relating to practical and general education, and now in every number appears an article upon correspondence. Its editor, for nearly twenty years, was actively engaged in business college work, and believes in it; and is not tardy in saying so. And it is due to the JOURNAL more than to any other instrumentality that there to-day exists an association of Business Educators. Again, Mr. Brown says that the JOURNAL is devoted chiefly to artistic penmanship. Will he please turn over the pages of his file of

JOURNALS, and measure up the editorials upon the several departments of penmanship, and if he does not find four to one of space devoted to practical as against artistic penmanship, we will make him a subscriber for life, free.

Again, he says that it is largely through the agency of business colleges that the JOURNAL has attained to its acknowledged success. We admit a liberal support by some of the really meritorious colleges, among which is that conducted by Brother Brown, but that its success is mainly due to them is a mistake. Not one in five of its present subscribers are due to business college influence, or from among their patrons.

Its success is due to the fact that its columns have contained matter which interested the JOURNAL, and returning to nearly all classes of persons, and we can but believe that with its wide-spread and rapidly growing subscription-list it is exerting, indirectly, a greater and more telling influence in favor of practical education than will or can any publication conducted, avowedly and solely, as an organ of business colleges. The lads, and even the misses, from our public and private schools and elsewhere, who number far up into the thousands upon its subscription-list of the JOURNAL, are, indeed, pressing candidates for business schools. Once introduced in good writing, they will, very naturally, seek the best facilities for gratifying their desire for the highest attainment, which will be usually found in the well conducted business colleges of the country.

The "Journal" Your Medium.

If you are a live, thinking, and successful teacher, you have something worth saying to our co-workers. Remove the banish, and let your light shine abroad through the columns of the JOURNAL.

Writing in Public Schools.

It is a universal complaint throughout the country, that writing is less effectually taught than any other branch in our public schools. As a rule, but a short space of time is allowed for practice, and, frequently, that has more the character of an intermission from real school work than otherwise, because of the indifference of both teacher and pupil, as to the extent or manner of practice. The first requisite for success in any department of education is an attentive and interested pupil. The good teacher appreciates this, and seeks to his aid every article and appliance which his genius can suggest for awakening and maintaining enthusiasm on the part of his pupils. A teacher who can neither write a good hand nor give skilled instruction, is not likely, by his own example, to sufficiently inspire his class with the beauty or utility of good writing to secure the effort and care necessary to make good writers; and, unfortunately, such teachers are usually slow to avail themselves of such aids as are offered for supplementing their own poor efforts. The good teacher is so, because of his appreciation of, and readiness to avail himself of every source for valuable instruction and every good example in his school work. Such teachers have been first in welcoming and introducing the JOURNAL to their pupils and fellow teachers. They have recognized in it a powerful auxiliary to their own effort, not alone for good instruction, but as a means of awakening and sustaining an interest in writing which leads to success. Among its subscribers there are now about four thousand teachers, most of whom are in public and private schools, and make up specially of writing; yet all of these, we venture, are secured far better results on account of the monthly review of their pupils have the JOURNAL. In many instances large clubs of their pupils have been induced to become subscribers. In such instances, so far as we are informed, a marked improvement in writing has been

the result, and to such a degree as to be the subject of comment by school officials and patrons. The appreciation and patronage of the JOURNAL in this direction has been a great source of satisfaction and strength to its editors, which they, in turn, will endeavor to fully reciprocate, by rendering the JOURNAL, to the fullest extent, a help to the teacher and pupil of plain, practical writing in our public and private schools, as well as to the learner at home.

Dr. Dix and Education of Women.

In one of a series of lectures lately delivered by the Rev. Morgan Dix, D.D., Rector of Trinity Church, of this city, upon the subject of "Woman's Mission," he took occasion to denounce, in severe language, the efforts now being made for the higher education of women through the opening of the colleges of the country to lady students, and more especially that of Columbia College of this city, of which Dr. Dix is a trustee. A petition lately presented by citizens and patrons of the college to its Board of Trustees, praying that its facilities be extended to female students, is said to have met with a most determined and fatal opposition from the enlightened and liberal minded doctor.

The Dr.'s lecture has very properly called forth many severe criticisms from the press, as well as citizens of this city, among which was a letter to the *Evening Post*, signed, "Communicant of Trinity Parish," which deserves to be widely read. We abstract the following:

Dr. Dix treated a question now much before the public in a very unfair and ungenerous manner. He so interwove the question as to make it appear to one not conversant with the matter that those who are earnestly seeking the better and higher education of women demand as a requisite co-education with all that that implies, which, according to Dr. Dix, is all that is bad and immoral. The lecture was like the effort of a narrow-minded priest who dreads the education of man or woman, who is constantly looking back with longing for that priest's heaven, the dark ages, when the lady were sunk in gross ignorance and entirely under the power of the priests who stood upon a much higher plane because they had learned to read and write, and were able to "launch the curse of Rome." He sees with regret the fact that times have changed, that now education and common sense are in the power, and do not attend the delivery of the puerile efforts called sermons, satisfied to read the reports in the newspapers and smile with contempt upon the childish efforts to step the mark of learning and intelligence.

Here would seem to be, at least, one instance where a communicant should go to the pulpit and a priest should go to the pew.

Spencer Memorial Hall and Library.

We learn from reports in the Cleveland, O., papers, that the founding of the Spencer Hall and Library, at Geneva, O., is now a certainty. Among the contributors, M. J. Woodruff, Esq., of N. Y., is mentioned as having given five hundred dollars, and P. W. Tuttle, of Geneva, the same amount. Mr. Woodruff was a pupil of P. R. Spencer, and formerly a teacher of Spencerian. He is now at the head of the Russell Irving Manufacturing Co., probably the largest hardware house in this country.

The King Club

For this month comes from the Spencerian Business College, Cleveland, Ohio. It numbers one hundred and nine, and was sent by H. L. Loomis, penman and part proprietor of that institution. Mr. Loomis and his associates are not only doing a good work in the efficient and successful teaching of writing, but they fully appreciate the work the JOURNAL is also doing in that direction, and earnestly commend, as all good teachers do, the JOURNAL. The Queen Club numbers

seventy-four, and was sent by W. F. Jewell, principal of the Goldsmith Bryant & Stratton Business University, Detroit, Mich. The third club in size numbers fifty-one, and comes from C. M. Imwell, a teacher of writing at Goshen (Ind.) and vicinity. He says: "I secured twenty-seven names in four hours." A club of twenty-five comes from A. L. Davidson, Lockport, N. Y. One of twenty-five comes from Bryant's Buffalo (N. Y.) College, and twenty-three from J. D. Halemb, Cleveland, Ohio. Other smaller clubs, too numerous to mention, have been received—for all of which the senders have our most earnest thanks.

A young Buckeye sends specimens showing remarkable improvement. He writes: "I take the liberty of addressing a few lines to you, hoping you will not be offended at me. I am a young man, and I am striving to improve my handwriting at home. I am studying and practicing your course of lessons now going through the PENMAN'S ART JOURNAL, and I feel very thankful that I am enabled to do so."

I send a scrap of an old letter of mine, written before studying your work. Will you please inform me if I have made any improvement, as I have been practicing a half hour daily, since your lessons came out.—P. S., Upper Sandusky, Ohio.

The specimens which accompanied the above letter exhibit most remarkable improvement. The letter is one of many similar expressions of the highest appreciation and thanks for the publication in the JOURNAL of the lessons in practical writing by Prof. H. C. Spencer, and the lessons on letter-writing by the editor.

It is certainly a pleasure to know that our efforts are productive of such good results, and are so highly appreciated. And we assure our readers that our efforts will not be diminished in the future.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

Writing-Ruler.

The Writing-Ruler has become a standard article with those who profess to have a suitable outfit for practical writing. It is to the writer what the chart and compass is to the mariner. The Writing-Ruler is a reliable penmanship chart and compass, sent by the JOURNAL on receipt of 30 cents.

Oblique Attachment.

The newly invented straight and oblique penholder combined will, we believe, supersede the use of all penholders, of the oblique order, of which the rapidly increasing demand gives abundant proof. It is twice as valuable, yet sells for one-half the price of old style oblique. The JOURNAL mails one for 12 cents and two for 20 cents.

Waves Above All.

Thirty-seven pages of model writing and instructions are given in the Portfolio of Standard Practical Penmanship, which is twice as much as is afforded for one dollar in any other writing publication. The "Standard" is from corrected pen work, engraved fac-simile on steel. Single pages of it cost more than the cash investment made by parties issuing edited, so-called self-instructors in scribbly form from comparatively cheap process. As a first-class work at \$1, for self-instruction in practical chirography, it has no peer. All orders for the JOURNAL's edition of the Standard, receive prompt attention.

The Convention.

We again call attention to the Annual Convention of the Penmen and Business Educators, which is to be held at Washington, D. C., on July 10th to the 14th.

Washington is the handsomest and most interesting city on our continent. It is always a pleasure to go there. Arrangements are being made providing for the comfort and convenience of members, and for having a rich and rare programme each day during the session.

Gentlemen, and ladies, who are interested in business education in all or any of its branches, should write to H. C. Spencer, of the Executive Committee, at Washington, and state what topics they are willing to present, and name topics which they desire to have discussed. Those who have been thinking in special directions relating to business education should come forward and give the benefit of their views.

Each one should contribute something to the purpose of the meeting. Come, one, come, all, and have a regular feast of good things.



Answered.

A. L., Philadelphia.—I have received letters, from publishers and agents, of the most notable systems of writing for four times, and I am pained to find the letters badly, and in some cases execrably, written. Correspondence with steel-pen and penholder manufacturers, brings letters which indicate that a class of men most recent to good writing are engaged in supplying the world with writing materials. With a good system and good writing implements, cannot experts, in exemplifying their use, be found to act as agents for their introduction, circulation and sale? *Ans.*—Experts with the pen are not usually willing to accept employment at the small salaries offered poor writers; experienced penmen would introduce more copy-books, and sell more pen and ink than poor writers now engaged in that work. Certainly it would be right and consistent to employ representative penmen to push these interests.

The "Hand-book" as a Premium.

We have decided to continue to mail, until further notice, the "Hand-look" (in paper) free to every person remitting \$1 for a subscription or renewal to the JOURNAL for one year, or, for \$1.25, the book handsomely bound in cloth. Price of the book, by mail, cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.

We call the attention of our readers to the new advertisement of the New England Card Co., 73 Nassau Street, N. Y. Persons in want of goods will not wish to give them an order. Their patrons condemn them highly, and we believe justly.

Extra Copies of the "Journal"

will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

The Rev. John Jasper declines to argue any more of scientific grounds that the men move round the earth. He says that anybody who disbelieves a plain and unequivocal assertion of the inspired Scriptures is an infidel, on whom he will not waste words.

Remember that for \$1.00 you can get the JOURNAL one year, and a valuable book on artistic penmanship, free.

Personals.

A. N. Palmer of the Cedar Rapids (Iowa) Business College, is highly complimented for his skillful writing and successful teaching by the *Evening Gazette* of that city.

In our March issue, F. B. Lothrop was credited and thanked for the present of a copy of Foster's Penmanship, when W. H. Lothrop, of South Boston, was the gentleman entitled to such credit and thanks.

G. B. Jones has lately been teaching writing-classes at Bergen, N. Y. The press pays him a high compliment. It says: "Prof. Jones has shown himself master of his profession and deserving of every encouragement."

The graduating exercises of the New Jersey Business College, conducted by Messrs. Miller and Drake, at Newark, N. J., took place at the Park Theatre, on the evening of March 21st. We return our thanks for ticket of invitation and regret for our inability to be present.

During a recent visit to Detroit, Mich., we had the pleasure of visiting our old friend Ira Mayhew, who is conducting a successful business college in that city. He is well known and highly esteemed by all classes of educators. We also visited the Golden Smith, Bryant & Stratton Business University, now conducted by W. F. Jewell, which we found highly prosperous.



Specimens of penmanship worthy of mention have been received as follows:

- W. H. Lothrop, South Boston, a letter.
- W. J. Winiolow, Dubuque, Iowa, a letter.
- W. C. Bonham, Sidney, Ohio, pen-drawing.
- G. W. Ware, Bonham, Texas, a bird and letter.
- Wm. Robinson, Washington, Ont., a letter and flourished bird.
- J. D. Brint, Knoxville, La., a group of birds with flourishing.
- W. A. McCartney, Randolph, Pa., pen-drawing and flourishing.
- J. A. Willis, Tully, N. Y., a flourished bird and card specimens.
- A. R. Merriam, Hiram College, Ohio, a letter and card specimens.
- W. S. Foringer, Kayser Pa., a letter and specimens of flourishing.
- W. P. Macklin, St. Louis, Mo., a flourished bird and specimens of writing.
- A. E. Dewhurst, Utica, N. Y., a flourished bird and fancy card specimens.
- J. H. Smith, 193 Chestnut Street, Philadelphia, an elegantly-written letter.
- A. S. Dennis, a letter and two handsomely-executed designs for flourishing.
- E. L. Barrett, Elmira (N. Y.) Business College, flourished birds and lettering.
- E. F. Richardson, Horse Cave, Ky., a letter and card-specimen and flourished swan.
- D. W. Hoff, Des Moines, Iowa, a letter and photographs of well-executed pen-drawings.
- A. J. Taylor, Taylor's Business College, Rochester, N. Y., an elegantly-written letter.
- C. I. Perry, Louisville, Ky., a letter and club-list of new subscribers to the JOURNAL.
- W. E. Ernst, Mendon, Mich., a letter and several skillfully-executed specimens of flourishing.
- C. W. Rice, Deuver (Col.) Business College, an elegantly written letter and list of names for the JOURNAL.
- C. N. Crandle, penman, Western Normal College and Commercial Institute, Bushell, Ill., a letter and card.
- C. N. Beardsley, penman at St. Paul (Minn.) Business College, a letter and list of subscribers numbering fifteen.
- R. E. Gallagher, Canada Business College,

Hamilton, Ontario, a letter and list of twelve subscribers to the JOURNAL.

S. Van Vleet, penman at Bryant's Buffalo (N. Y.) Business College, a letter and list of twenty-five names as subscribers to the JOURNAL.

B. Musser, a veteran in the ranks of penmen, sixty-eight years of age, and penman at Smithville (Ohio) Normal College, a handsomely-written letter.

J. M. Pearson, book-keeper for Spencer & Taylor, Fort Worth, Texas, a letter in a free, easy, business style. The only improvement we would suggest would be the omission of flourishes.

Mary D. Lucky, teacher in North Ark., 2d Ward School, Allegheny, Pa., writes a hand-some letter, in which she includes a very creditable specimen of unadorned writing. By Miss Emma Patton, a pupil under her tuition.

D. H. Farley, professor of penmanship and book-keeping at State Normal School, Trenton, N. J., a beautifully-written letter and several elegant specimens of off-hand flourishing, some of which will appear in a future issue of the JOURNAL.

S. C. Williams, special teacher of penmanship and book-keeping in the public schools, Lockport, N. Y., a letter and imperial photo of an elaborate and very skillfully-executed pen-drawing, embracing a portrait and memorial of William Shakespeare.

Breaking up a School.

We see by the dispatches that two boys at Cumberland, Ohio, attempted to whip a schoolteacher, and the teacher stabbed both the boys, killing one instantly, and fatally wounding the other. There is probably so position that has more annoying than teaching a country school, where there is a lot of big boys who seem bent on mischief, and whose highest ambition is to whip the teacher and turn him out doors. Occasionally there is a school that becomes so bad that no man will attempt to teach it, unless he is a prize-fighter, and then he does not know anything but to fight. Sometimes the appointment of a beautiful and accomplished young lady as teacher of a hard school will have a good effect, as she may be able to win the big boys by kindness. We were won that way once, and it would have been all right, only another big boy who wanted to be won also, got jealous and hit us in the ear with a pair of slacks. We remember of attending one school that was about as hard as could be. There were five or six boys that made it a point to see that no teacher remained in the school a full term. They would do something mean and get him to whip them, and they would all jump on him, and throw him out of doors, and he would leave. Most people look on such boys as pretty hard characters, but the rest of us, who wanted school to be closed when skating was good, looked upon them as heroes, and all we wanted to join the gang. One winter the teacher was locked out doors, and hit with a frozen snowball, and stood on his head and had water poured down his trousers, and he resigned and went to driving team at a saw-mill. He said he had got all the teaching school he wanted, anyway. It was early in the winter term, and the trustees few around for two weeks before they found a man to take the job. It was splendid skating, and all the scholars had a good time, and there was great regret expressed, as we remember it, when it was given out in church on Sunday that school would open on Monday morning. After the evening services the boys got together and talked it over, and decided to give the new teacher a week. It had been thawing a day or two, and the boys were tired of skating, so they thought they could afford to spend a week educating themselves, and so they gave him a week. On that evening we were duly elected a member of the class of hard citizens, and we were to open the hall, and do something bad, get him to lick us, and then the boys were to jump in and help. Monday morning the school commenced, and the teacher proved to be a sickly looking, slim sort of a fellow, a timid nervous man, with a hand and face like a girl.

Every time he looked at one of the boys face there seemed to be an expression on his face as though he would say, "I hope you will be good." When he had anything to say to the scholars he said "please," and gave other evidences of being pretty sick, we thought. That morning the weather all changed and it froze hard, and at recess the boys got together and said we would wind up the school before noon, and go out on the ice. It was our turn to be bad, and it commenced right off. The big boys had to carry in the wood, and lay it down quietly by the stove. We took in an armful and dropped it on the floor so that it shook the building, and loosened the stove-pipe. The pipe came out of the chimney, and filled the room with smoke, but it was not back, and the slim, sickly teacher only reprimanded us, and said that it must not occur again. We just asked to go after some more wood, but there was no opportunity. Pretty soon the teacher said we might go and get a pail of water, and while at the well we decided to stumble on entering the schoolroom, and spill the water all over the floor, and thus give the sickly looking teacher a chance to show what he was made of. The teacher was near the stove, and we stumbled, and the water went all over everything, wetting the coats and made him very mad. In sizing him up we had not noticed, before, that his eyes were as black as coal, and that he seemed to be about eight feet high, but as he looked at us we could see it plainly. He seemed to read our thoughts, and knew it was done on purpose, and we have always thought he heard the boys talking it over at recess. Anyway, he jumped clear across the room, grabbed us by the neck and sat us down in the water; then he lifted us up and shook us the teeth rattled; then he seemed to grab us all over and just maul us. We got a chance, once or twice, to look around to the back seats, as he was revolving us around on his axis, to see if the other boys were coming to help us put him out doors, but they were the most studious lot of big boys ever saw. They had their hands down in their books, and their lips were moving in silent prayer. After the teacher had mopped the floor with us, he took us by the slack of the pants; just as a dog would carry a duck, and went to his desk and got a big bickory ruler, and proceeded to dry our pants. Well, it was the meanest way to dry pants that ever was, and while it dried them well enough, it left great ridge inside of them, that made a corrugated chair almost a necessity. The boys did not fulfill their part of the programme, and when the teacher got through drying our pants, and said, "Please return to your seat," we felt as though his politeness was a perfect sham. We looked at the boys as we went to our seat, but they never looked up. We have witnessed contested seats in the Legislature since, but never saw one that was so exciting as that of the old white schoolhouse at the foot of the hill. The teacher never spoke during the proceedings, and when it was over, he looked even paler and more sickly than when he had one hand in the hair that grew where we are now bald, while the other was at work in the viceyard. But some of the boys seemed to care to pitch us to a sick man, and he taught that school two terms, and never had to whip another boy. There was something so surprising about every movement of the delicate looking teacher that the boys got to feeling sorry for him, and they treated him real well. It didn't, he would have overestimated paralyzed the whole gang at once. The slim, sickly teacher is an old man now, living quietly in this State, with children as old as we are, and we occasionally see him and ask him if he remembers how we broke up the school. He is feeble now, and walks with a cane, but he would have to have a fight with him, even now, we would hire a man to do it.—*Peck's Sun.*

Now is the time to subscribe for the JOURNAL, and begin with the year and new volume.

"Yours Truly."

In looking over a collection of English letters, we have been struck with the variety of manner in which men and women, more or less known to fame, have begun and ended their letters. These days of hurried scrawls and "Complete Letter Writers" do not furnish many specimens of quaintness or originality in style, and our letters begin all pretty much the same way and end with a "Yours truly" or a "Yours faithfully" or something equally terse and trite. We have noticed the books published as guides to correspondence, on the other side of the Atlantic, still supply some amusing specimens of salutations and endings to letters intended for the personal of sundry high and mighty personages of church or state; but we are speaking of instances in which the writer reveals certain interesting peculiarities of style and feeling. It is a pity that people all affect now one set style which, while it may be well broad and in "good form" or business-like, effectually conceals the intellectual or emotional identity of the writer.

One of the Paston letters, written in 1447, gives much light on family relationships in

concluding not long after with Cecil, who had lost his wife, subscribes himself "Yours ever beyond the poor of words to utter," although he begins with a plain and blunt "Sir." The famous Dr. Donne speaks of himself to a lady as "Your humblest and affectionate servant," but is himself the recipient of a letter from Ben Jonson, who signs as "Your ever true lover." Few men use such phrases now to each other in ordinary correspondence.

The length of the introduction and the closing compliment in these old letters is very remarkable. Thus Jeremy Taylor winds up a letter with "Your most affectionate and obliging friend and servant." Jeremy would have found a postal-card rather cramping to his effusive politeness and gratitude. Mrs. Penrodock, writing a last letter to her imprisoned husband, who is about to be executed by Cromwell, closes plaintively and at length with, "Your sad, but constant wife, ever to love your ashes when dead, A. P." To this she adds—for even then no lady could obtain from post-scribers—that the children "present their duties" to their father, a prim remark that

or, in another humorous epistle signing himself as, "Yours every third Wednesday." There is a greater deal of humor in the style adopted by the elder Charles Mathews, who, when acting in the city of New York in 1828, after a time of epidemic yellow fever, was attacked by a dregman as though he (Mathews) were responsible for the visitation. He closed a letter of "chaff" and remonstrance to this worthy by subscribing himself as "Most fraternally you obliged, augie, yellow-fever producing friend." In a similarly jocular strain, Charles Dickens, representing to a friend that Maclise and himself had fallen hopelessly in love with Queen Victoria, who had just married, describes himself as "Your distracted and blighted friend," and in a letter to Mary Cowden Clarke signs himself "Y. G."—The (drenched) "G. L. B.," he being in the habit of calling himself in private theatricals Young Gas and the Gas-Light Boy.

These are perhaps minor things, but they help us to a clearer and fuller understanding of the manners adopted by and in vogue among correspondents at different periods; and there is no doubt that thus in many

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that remote and dark day. Young William Paston at Eton College, writing to his elder brother about pocket-money, vacations and clothes, addresses him as "Ryght reverend and worshipfull brodyr." This is scarcely the style in which one brother addresses another to-day. The end of the letter, too, gives the date "Wretyn the Sunday next after All Halown Day with the hand of your brodyr, William Paston," and this was the practice, it is observable, for a long time after.

Cardinal Wolsey, begins a letter to Dr. Gardiner with the endearing formula, "My owne goode Masty Secretary," and closes it quaintly, thus: "Written hastily at Asher, with the rude and shacking han of Your dydyldeyman, And assuryd friend." Sir Thomas More, on the other hand begins a letter to his wife simply with these words: "Mistress Alyce," and at the end he puts the word "knicht after his name. Such staidness would scarcely be welcome to modern food writers, whose ideas as to affectionate addresses are letter met by Roger Ascham, who he writes to his wife as "My owne good Margaret." Queen Elizabeth gave a fine little touch of character when, writing to remonstrate with Henry IV. of France on becoming a Roman Catholic, she signed her letter, "Your sister, if it be after the old fashion; with the new I will have nothing to do with. E. R.;" and Raleigh

clashes with the sorrowfulness of the occasion and the preceding sentiment.

It is interesting to find John Locke signing as "The humblest of your Ladyship's servants"; and Nell Gwynne, who was unable to wield the pen, dictating a letter to the Earl of Rochester as "My most loving obediunt, faithful humbel servant." Poor Nell could not write and her amanuensis could not spell! Colley Cibber addresses Mrs. Pilkington as "Thou felicitous face of fortune," and follows up this exulting alliterative flow with yards of counsel; while Dr. Johnson, enraged at the match his friend Mr. Thrale was making with the musketeer Pizzini, signs himself, "I was, I once was, madam, most truly yours, Sam. Johnson." Lawrence Sterne, in writing to his daughter, also rages the change on time, and signs, "I am what I ever was, and hope ever shall be, Thy affectionate father." William Blake, the poet-painter, characteristically writes to Flaxman as "Dear Sculptor of Eternity," and Lord Nelson, just going into battle with the combined fleets of France and Spain off Cadix, makes time to write to Lady Hamilton as "My dear beloved Emma, the dear friend of my bosom."

It is not surprising to find Charles Lamb addressing Coleridge ironically as "Learned Sir, my friend," and closing his letter with "Your friend and devoted pupil to instruct";

other old letters written in this country as well as in England, would be discovered close to character and to the relationship in which distinguished persons have stood towards each other. A "modern instance" of the way in which men will lightly and without thought compliment each other in their letters, was given recently in the hot correspondence between U. S. Senator Iogallies, and Dr. Patton of the Baptist Weekly. The Senator had expressed over the late Ben. Hill, of Georgia, certain agnostic views of death, and the Doctor took him to task as an "infidel," in a letter. The Senator replied with sarcasm, and the Doctor's retortation was equally strong and pointed. But both men close their letters as though they were dear friends who had been pointing out the kindest expressions of attachment; and one of the leading daily papers in commenting on the occurrence, has naturally suggested that they should change their styles of closing letters. "Yours very sincerely" does not sound well at the end of a letter that consigns you to eternal punishment.—Geyer's Stationer.

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THE EYE

A PAPER FOR THE TIMES

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The above cuts of paper-headings are photo-engraved from pen-and-ink copy executed at the office of the "Journal," and are given as examples of the practical application of pen-drawing to business purposes.

Scissorings.

Use well the moment, what the hour
Brings for thy use is thy power.
And what thou best canst understand,
Is just the thing lies nearest to thy hand.

—Goethe.

He who goes out often to "see a man" will soon behold so many that he'll feel dizzy.—*N. Y. Commercial Advertiser.*

Sophronia: "What is philosophy?" It is something which enables a rich man to say there is no disgrace in being poor.—*Exchange.*

At a recent marriage ceremony in one of the Providence churches the contracting parties were thirty minutes behind time, and the organ pealed out, "Oh, dear, what can the matter be!"

The first young man who paid fifty cents for a secret that would show him how to double his money without risk, was told to double up the biggest bill he could find before putting it in his pocket.

A stranger in a printing-office asked the youngest apprentice what his rule for punctuation was. "I set up as long as I can hold my breath, then I put in a comma; when I gasp, I insert a semicolon; and when I want a chew of tobacco, I make a paragraph."

SUPERFICIAL TALKERS.—DEAN Swift says that the common fluency of speech, in most men and women, is owing to a scarcity of words. Whoever is a master of languages, and has a mind full of ideas, will be apt in speaking to hesitate upon the choice of both; whereas common speakers have

only one set of words to clothe them in, and there are always ready at the mouth, so people come faster out of a church when it is almost empty than when a crowd is at the door.

Sprenger says he has often thought, when hearing certain preachers of a high order speaking to the young, that they must have understood the Lord to say, "Feed my camelpards," instead of "Feed my lambs"; for nothing but giraffes could reach any spiritual food from the lofty rack on which they place it.

A keen student of human nature must have written the following: "When you see a young man sailing down street shortly after midnight with collar mashed down his neck, you can make up your mind there's a young girl crawling up stairs not far distant, with her shoes under her arm and an extinguished lamp in her hands."

Small boy of eight (looking over picture-book with boy of ten): "What's that?" *Small boy of ten:* "Why, don't you know? That's a donkey; haven't you ever seen a donkey?" *Small boy of eight* (doubtfully): "No." *Small boy of ten* (patronizingly): "Why, I have; lots of 'em—in the Theological Garden, you know."—*Life.*

The collection of autograph letters left by Mr. Weed include some from every President of the United States—those from the time of Madison having been written to Mr. Weed himself; letters from most of the Revolutionary heroes, Lafayette and Baron Steuben among them; two epistles from

Benedict Arnold; and a host of others from political leaders at home and abroad.—*The Golden Rule.*

In taking up another notice, Mr. Beecher adverted to what he called "lukewarm ink." "I have spoken many times," he said, "about notices written in pale ink, but all I have heard was that I was getting too old to read them. Well, if any one will read this in twilight, I will give up. There are certain rules about notices: First, write right; then write black; and as for proper names, put them plain and correctly. Some men know their own names so well that they think everyone else knows them."

Hahnemann, the founder of the homoeopathic school, was one day consulted by a wealthy English lord. The doctor listened calmly to the patient. He took a small phial, opened it, and held it under his lordship's nose. "Smell! Well, you are cured." The lord asked, in surprise, "How much do I owe you?" "A thousand francs," was the reply. The lord immediately pulled out a bank-note and held it under the doctor's nose. "Smell! Well, you are paid."

Ask any man if he would carry one million dollars in gold were he made a present of that amount, and he would say Yes. And yet what does it weigh? Let us see. The standard gold dollar of the United States contains of gold of nine-tenths fineness 25.5 grains, and the standard silver dollar contains of silver of nine-tenths fineness 412.5 grains. One million standard gold dollars consequently weigh 25,500,000 grains, or 53,750 ounces troy, or 4,496

pounds troy, of 5,766 grains each, or 3085.71 pounds avoirdupois, of 7,000 grains each. One million standard silver dollars weigh 412,500,000 grains, or 550,575 ounces troy, or 71,014.50 pounds troy, or 58,828.57 pounds avoirdupois. In round numbers, the weight of one million dollars in standard gold coin is 12 tons; standard silver coin, 26½ tons; subsidiary silver coin, 25 tons; minor coin, five-cent nickel, 100 tons.

One day a high official passing through a government office saw a man standing before the fire reading a newspaper. Hours afterward, returning the same way, he was shocked to find the same man, legs extended, before the same fire, still buried in the columns of a newspaper. "Hello, sir!" cried the indignant head of the department, "what are you doing?" "Can't you see what I am doing?" was the answer. "Sir, I came through this office four hours ago, and found you reading the paper; I excused, and you are still wasting your time in the same manner." "Very true; you have stated the case to a nicety." Hereupon the head of the department naturally fires up. "What is your name, sir?" he asks. "Well, I don't know what my name is any affair of yours—what is your name?" "Sir, I would have you know that I am the so-and-so of the Post office!" "Indeed! well, I am very glad to hear it. I am, sir, simply one of the public, who has been kept waiting here for hours for an answer to a simple question, and I shall be much obliged if you will use your influence to get me attended to!"—*Exchange.*

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H. W. KIBBE, Utica, N. Y.

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D. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

NEW YORK, MAY, 1883.

VOL. VII.—No. 5.

LESSONS IN PRACTICAL WRITING.

No. XII.—By HENRY C. SPENCER.

Copyrighted, May, 1882, by Spencer Brothers.

"The Pen engraves for every art, and indites for every press. It is the preservative of language, the business man's security, the poor boy's patron, and the ready servant of the world of mind."

COPY 1.



Carefully study this copy. Draw, with free hand, a square, and add a half square to its right side; divide high into two equal parts, by a horizontal line; within this figure, strike, with whole-arm-movement, the right curve and stem combined, forming the first part of *H* and *K*, as per copy. Practice until you can strike the first form handsomely, then practice the full forms of the two capitals.

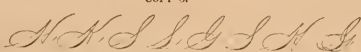
Is the stem made the full height of the letters, in *H* and *K*? At what height is the small loop in *K*? When you are able to execute these letters nicely, pass on to

COPY 2.



Examine the copy critically to get a distinct mental impression of the forms. Note the fullness of the compound, stem curves in *S* and *L*, and the omission of the first curve of stem in forming *A*; also the fullness of the initial right curve in each of these letters. The square-and-a-half may be profitably used as an aid in securing slant and proportions of *S*, *L*, *G*. At what height is the loop crossing in *S* and *L*? At what height in *G*? Where slant these letters? Criticise your shading. Practice, cheerfully, with whole-arm, also, with forearm movement.

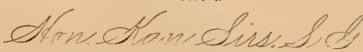
COPY 3.



The height of these capitals is eight-ninths of the ruled space on medium-ruled paper. In writing them let the muscle of the forearm touch the edge of the desk lightly, and employ the *combined-movement*, as we have directed for current writing in previous lessons.

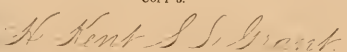
We omit particular descriptions of letters in this lesson; but each student of the course is requested to try and frame proper descriptions in his own words. We think he ought now to be able to do this. It will prove good mental exercise and lead to a clear apprehension of the forms to be written. When prepared by the preliminary study, execute with a *free movement*, making the strokes in rapid succession, and springing the pen promptly in producing the shaded parts. The monograms show the relations of letters, and are given for study and practice.

COPY 4.



Word-writing is now in order; it incorporates the improved capitals into your hand-writing. Do not fail to preserve the relative heights of small letters and capitals. Honestly and fairly criticise your own efforts, and always seek to have the *last line the best*.

COPY 5.



In preceding lessons, we have referred to and approved the prevailing tendency, among ready writers, to simplify the script forms.

It will be seen that in this copy we secure greater simplicity in the *H*, *K*, *S*, and *G*, by omitting the final oval stroke in each stem, and in the *L* by omitting the initial right curve.

We aim to systematize the simpler or abbreviated forms, and present them in such manner that they may be learned and adopted in current writing.

COPY 6.



Here we have a small family of letters which combine the compound curve or stem with the reversed oval.

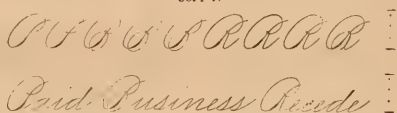
Again the square may be used as an aid to practice. Observe that the stem begins about one-sixth below the full height, outside of the square.

Practice the exercise with whole-arm-movement, and dwell upon the oval until you can make the curves true.

Make left curve of stem in *P*, *B*, *R*, quite full, but be sure to merge it into shaded right curve at middle height. Preserve neat oval turns at base and top. Where does last curve of *P* cross the stem? At what height is the narrow loop formed in *B* and *R*? What direction or slant is given to the loop as it crosses the stem? What portion of the width of the oval, in these three capitals, is on the right of the stem above middle? How is the *B* finished? How is the *R* finished? Sweep the curves without hitch or hesitation.

Practice, also, with the forearm, sometimes called *muscular-movement*, making the forms one-and-a-half ruled spaces in height.

COPY 7.



Combined-movement practice, bringing the forms down to practical size.

Study each capital and describe it in your own terms.

Word-practice is the final application and confirmation of what has been learned.

If the hand does not freely glide from letter to letter, in words, lighten the arm-rest upon the muscle, and the hand-rest on the nails of the third and fourth fingers, and just before beginning a word press the pen right and left over the space the word will occupy; then go ahead and write the word.

SPECIMENS.

This twelfth lesson brings us through the alphabet of capital letters.

Would it not be well to write a specimen to compare with your work previous to entering upon these lessons.

If you feel like it, write to the editor of the JOURNAL what you and your friends think of the improvement you have made up to the end of Lesson XII, and he will recognize your communication through the JOURNAL, for your benefit and the encouragement of others who are studying, thinking and working for progress.

Our thirteenth lesson, to follow, in the June number, will present abundant material for practice.

The Art of Book-keeping.

NOT BY THOMAS HOOD.

A literary friend of mine, who sets up for a wit and who is a little "touchy" at the idea that any one can say a better thing than himself, though really quite a clever fellow, was bemoaning to me a few days ago the loss of many one of his best books, through leasing them to friends who had never returned them. His Crabbe, he said, had crawled away, his Walker had decamped, his Waverley Novels had got off Scott free, his Rousseau had taken French leave, Moore had been Swift to follow, and that Time, meaning Pollock's (of) Course, was for him no more. He had loved his Motherwell, and was particularly sorry to lose that. His Hogge had run away, and he had not even saved his Bacon; and he wondered Whyther they had all gone, and if his friends had been mean enough to Hook them.

To show him I was as Smart as he was, I replied that I knew he was a great Lover of books, and Howitt it must Payno him to lose so many of them; but if he had instituted a Thoreau Hunt after them, he might have Lytton some of them. But I told him, although I knew he was a very phibunny fellow, I had read something like this Prior in his telling me, and than he needn't think to Hood-wink me into believing that his remarks were original. If he would always Keep his books, I told him, under Locks and Key, where they would be secure as if he were to Stow them away in Saxe, no one would be able to Steele any more of them. I thought it A. Marvell, I said, that he should appear so Gay and be so Lamb-like, and not become Savage over his Loss-ing.

He thereupon told me to go to the Dickens. He was mad because I was Whittier than he was.—The Judge.

Business-writing.

BY PAUL PASTOR.

The present discussion on the subject, "Can Business-writing be Taught?" has led me to a few reflections in that direction, which I crave indulgence of the readers of the JOURNAL for presenting in so casual and hasty a shape as my time renders necessary. I hope the brevity of my remarks may at least add something to their path, else I should feel ill satisfied indeed in trespassing upon your patience in this number of our favorite penman's paper.

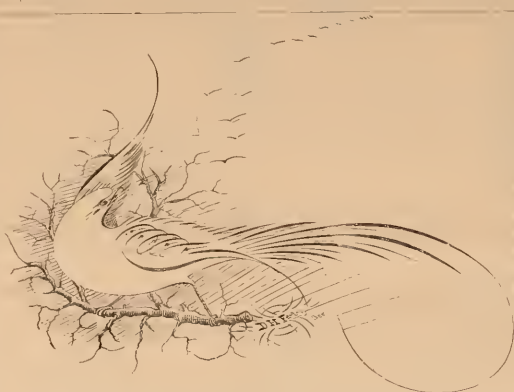
And in the first place, I would like to give my definition of business-writing. I think there is some misunderstanding among penmen on this very important point, and hence so much difference of opinion. Business-writing, as I look at it, is that form of penmanship which is best suited to commercial purposes. I don't care what system it may represent; I don't care if it doesn't represent any; my idea of good business-writing is simply that it shall possess the qualities which are desirable in business correspondence and book-keeping. And these qualities, it seems to me, are three: 1st. Legibility. 2d. Uniformity. 3d. Rapidity. I place legibility first, because I think it the main requisite. No handwriting which is in the least bit slovenly or inexact is fit to be put to any business purpose.

It would be contrary to the whole system of mercantile affairs, where everything depends upon the scrupulous exactness and perfect order of every item which goes to make up the total result. Uniformity comes next. This is the principle of beauty of any style or system. It is the chief charm of every attractive handwriting, and the only requisite necessary to make a good plain penman. Take any handwriting you will—the school-boy's cramped chirography, the lady's pointed Italian script, the student's flowing back-hand, the painstaking author's up and down stroke—and let it be uniform, let the slant be the same throughout, the words and lines at proper and equal distances apart, and especially let the letters be of the same height and size, and the product will be, in fact, a beautiful handwriting, let accomplished critics say what they will. Rapidity is commonly insisted upon as being the chief requirement of a good business-writer. I would not underrate it, by any means, but it seems to me that these other qualities which I have mentioned—legibility and uniformity—surpass it in importance, and that either one of them, taken alone, is of more value than rapidity. Of course, I presuppose that every legible and attractive penman has acquired a good average rate of speed—not a flashing pen, by any means, but one which runs steadily along from line to line, or column to column of figures, and accomplishes a good deal in the long run. I know that if I were engaging a young man as a business-writer, I should very much prefer phenomenal legibility and uniformity, at the expense of rapidity, than phenomenal rapidity at the expense of these other qualities. Still, I know that the three, in some rare cases, can be perfectly combined, and such a penman, of course, would be an acquisition to any business office.

Now about the question of teaching business-writing. According to my definition of it, and the analysis above, business-writing as business-writing is not to be taught so much as naturally possessed or acquiredly practice. Can you teach legibility?—no, but you can inculcate it, demand it, show its necessity to the young penman, and he will acquire it by his own efforts. Can you teach uniformity?—no, but practice secures it. You can teach the elements, and the slant, and the art of combining and shading letters, but you cannot teach the muscles and the nerves and the eye to work in such fine accord that every

stroke and touch shall blend in the harmony of the whole, like the colors of a painting or the chords of a symphony. This is the work of the individual himself; and some writers are more fitted for it by nature than others. Some have an accurate eye, a delicate touch, a clear perception of artistic harmony, and they readily acquire a symmetrical and attractive handwriting. Rapidity, too, cannot be taught; it is entirely the gift or the acquirement of the individual, and he will use it equally well, whether he has studied in the best Spencerian schools or followed his own bent upon the rustic copy-sheet of the country schoolhouse. Some of our best business penmen are self-taught. The great majority of them never took a lesson of a writing-master in their lives. They have practiced and toiled, until whatever their individual style is—back-hand, upright, long or short slant, flourished or plain—it is fixed, harmonious, definite, and therefore attractive and business-like upon the paper.

Such, hastily expressed, are my own views upon the subject of business-writing; and were we all called to settle the matter by vote, I should cast my ballot with brother Ames—that business-writing cannot be taught.



The above cut was photo-engraved from an original flourish by D. H. Farley, teacher of writing and book-keeping at the State Normal School, Trenton, N. J.

Character in Writing.

THE FIRST PART.

OUR MENTAL PECULIARITIES BETRAYED BY THE PEN.

SIGNATURES OF CONKLING, LOGAN, SHERRMAN, MAHONEY, DANA, BRYANT, LONGFELLOW, METZGER, HALSTED, WOMAN'S RIGHTS LEADERS, AND OTHER NOTABILITIES.

That the peculiar features of a man's handwriting afford a true index to the character and temperament of the writer, is a proposition now generally accepted as correct. It is claimed that the handwriting of different individuals differs in its essential characteristics as widely as does the physiognomy, style of dress and general appearance and deportment of the writers. An autograph especially, being written more frequently and usually with more care and deliberation than other manuscript, is generally regarded as a reliable index to the character of the writer. It acquires a settled form that better portrays his idiosyncrasies than a run of his ordinary writing. For the purpose of learning the views of an expert on this interesting subject, the writer visited the office of Daniel T. Ames, the editor of the PENMAN'S ART JOURNAL, and an examiner, of national reputation, on questions of forged or disputed writings. The walls of the office were covered with elaborate and elegant specimens of the calligraphic art.

Mr. Ames, who is an enthusiast in his business, entered freely into conversation.

"There is no room for doubt," he said, "that the characters formed with the pen by the hand are an index of the character, peculiarities and eccentricities of the man. It is my belief that if a person accustomed to writing with the right-hand were to lose that member and to learn to write with the left-hand, that the writing would betray the same characteristics. I believe, too, that if man were to lose both hands, and to learn writing with the toes, that all the essential features of the writing would be preserved."

"Is it possible to give a physical as well as a mental description of a writer from his handwriting?" was asked.

"I have known persons," he replied, "who professed to be able to delineate the entire physical and mental characteristics of persons by examining their handwriting, even to telling their stature, complexion, temperament, color of eyes and hair, whether spare or corpulent, etc., being equally discriminating regarding peculiar mental traits of character. This I regard as an absurd and ridiculous extreme."

"Writing, then, is but an indication of mental characteristics?"

"This I believe to be the correct view, but even this must not be regarded as liter-

an expert examiner, they would be without characteristic resemblance."

"Cannot a man studiously disguise his handwriting?"

"With great care a writer may entirely change the general appearance of his writing. This may be done by a change of slope, size, or by using a widely different pen; yet, in spite of all effort, his unconscious writing habit will remain and be perceptible in all the details of his writing; such an effort to disguise one's writing could be scarcely more successful than would be a disguise of the person to avoid recognition."

An eminent authority on handwriting makes the following observations concerning the handwriting of certain prominent public men:

"I never a signature could be received as indicative of the character of its owner it is that of Rossie Coddington—grand, gloomy and peculiar." It stands out in the relief of the blackest ink from the paper. Scarcely two letters at the same angle; with intricate and grotesque flourishes everywhere it certainly gives expression to the mental manifestations of the great unknown, so far as they can be guessed at. It seems to say, My master writes like no one else; I stand alone among signatures."

"Secretary Robert T. Lincoln writes a hand strikingly like that of ex-President Hayes. Secretary MacVau's signature resembles some of those affixed to the Declaration—that is, it is large, bold, antique and distinguished-looking. Kirk and Wisdom are neat and legible penmen. Postmaster General James writes prettily, with several graceful little flourishes. Secretary Blaine's hand is large, bold and distinct, all letters and words being connected throughout."

"General John A. Logan inscribes his name in a series of coarse black, upright characters. Senator Pendleton's style is somewhat similar though the letters are better formed. Plain, neat and angular, it resembles the bold English manner of writing so much affected by ladies. General Joseph R. Hawley's elegant and graceful autograph is familiar from its appearance on innumerable diplomas and other documents issued by the Centennial Commission in 1876. Alexander H. Stephens writes hesitatingly in a small, tremulous hand."

"General William Mahone, the great Virginian Roadbuilder, is the possessor of what may be termed a lateral handwriting, if handwriting is a proper term to apply to a set of broad horizontal dashes, extending from one side of the paper to the other, with here and there a slight ripple of short, upward stems. Hamilton Hamlin apparently wastes as much time, ink and paper, as possible."

"W. T. Sherman, General," appears upon a visiting-card in strong, upright letters, with two bold flourishes just large enough to give emphasis to the whole effect. Sheridan's signature is as bold and dashy as one of his own fierce cavalry charges."

"General Hancock writes a beautifully clear and regular hand, which is unfortunately distinguished by an unnecessary profusion of heavy downward dashes."

"General Terry, the renowned Indian fighter, is punctuated in his penmanship writing clearly and gracefully, without the least attempt at ornamentation. General Burris contrived to make half a dozen words cover a whole page of commercial paper, and this is not by any means unusual, as his large, sweeping characters, as those on a circus poster, would literally chase each other down the page, or, rather, to be festooned over it like the clusters of a wild grape vine."

"Among journalists, generally, one prepared to look for remarkably illegible scrawls. That this is not always the case, numerous autographs in this collection prove. The late Bayard Taylor was a fine

ally correct in all cases. It will not be found to be true of children or persons whose hands or habits are unformed. From the writing of such persons nothing can be told regarding character, as their characters are really undeveloped. And again, let me say that he who has been in a position requiring little or no practice in writing he suddenly placed in one requiring rapid and constant practice, there will be within a few days as marked change in the entire appearance and character of the writing. But in the writing of adults who have hands formed by long practice there are habitual and marked peculiarities which undoubtedly indicate character."

"What is understood by the term 'character' as applied to handwriting?"

"It is the peculiar eccentricities of habit in writing, as it is the figure, dress, etc., in persons which really and certainly determine their identity."

"May there not be mistakes on the question of identity?"

"Persons are never so identical in form, features, dress, habit, etc., as to be mistaken by intimate acquaintances, and usually where a strong personal resemblance is apparent to strangers it acquires to be so upon a more intimate acquaintance. So, two different handwritings of nearly equal size, uniform slope, shade, etc., may, as a whole or in its pictorial effect, present to the eye of a novice or casual observer much the same appearance; yet, to one familiar with them, or to

penman. George William Curtis's signature, although showing some signs of unusual care, is written in an easy, running hand, as befit his print. Admirers of Charles A. Dana would hardly imagine that his fine editorials are written in a small, neat hand, and with a pen dipped in violet ink, instead of in gall.

"William Cullen Bryant wrote legibly in an old-fashioned style, though rather nervously toward the last. Eli Perkins is a letter penman than anyone would believe upon his unmarked assertion. Bob Burdette of the Burlington *Haverly* could, with the necessary knowledge of mathematics, obtain a position in any mercantile house as book keeper.

"Longfellow writes in a really beautiful Italian hand, and Whittier and Holmes rival him in their own peculiar styles. George Washington Childs has a style of penmanship which would appear as well at the bottom of a check as in the verses of one of his first-class elegies. Mount Hallstead is certainly one of the worst writers in the whole world, and the sight of what purports to be his signature would lead one to doubt the truth of this whole paragraph."

It is worthy of note that nearly all the leaders in the Woman's Rights movement write masculine hands. This is especially the case with Lucretia Mott, Amelia Bloomer, Pauline Wright Davis, Susan B. Anthony, Matilda Joselyn Gage, Elizabeth Cady Stanton, and with those extraordinary women, Victoria C. Woodhull and Tennie C. Chilton.

Letter-Writing.

ARTICLE V.

By D. T. AMES.

In article No. IV, we treated of Correspondence—exclusively business in its character—and presented under that head numerous examples for letters.

We will now consider a class of correspondence—both business and social in its nature, and which is incident to all occupations—life—such as Letters of Application, Introduction, Recommendation, Advice, etc.

It is often desirable or necessary, on the part of the person seeking employment, to make application by letter. Such a letter becomes, as it were, the writer's representative and agent, and wins, or fails to win, place or favor, according to its merits.

Such letters should be in the best possible style of strictly plain penmanship; and in language the most direct and brief, consistent with a clear, full statement of the applicant's purpose and qualifications. The tone of the letter should be indicative of dignity and self-respect, with a willingness to render good service for a fair equivalent, rather than that of a conscious inferiority, begging for favor.

The following advertisement is followed by examples of letters of application.

WANTED—An assistant book-keeper in a hardware establishment. Must write a good hand and be quick at figures. State age, experience, and salary required. Address: Box 1,453, City, P. O.

421 GRAND STREET, NEW YORK.

P. O. Box, 1,453.

May 1st, 1883.

SIR:—In answer to your advertisement in the *Herald* this day, I would say that I am seventeen years old and in good health; am a graduate of the New York College, and also of Packard's Business College, and have had nearly a year's experience book-keeper for E. S. Hood & Co., whose testimonials, together with others, I enclose. Present salary not so much an object as prospects for future advancement. I shall be pleased to call on you at your request.

Very Respectfully,

JAMES S. JOHNSON.

JAMESTOWN, N. Y., May 1st, 1883.

PROF. WILLIAM H. CONANT,
Conant Academy, Eden, Pa.

SIR:—I am informed by a mutual friend, Prof. E. C. Wood of this place, that you desire to employ a teacher of penmanship and book-keeping. I wish to secure such a position. I am twenty-two years old, in good health, and

a graduate of the Spencerian Business College, Cleveland, Ohio, and have taught writing, book-keeping, and other commercial branches, more or less, for three years past. With such success you can infer from the enclosed testimonials.

Soliciting an early response, I am,

Very Respectfully,

SIMNEY WHIGHT,
Box 27, Jamestown, N. Y.

LETTERS OF INTRODUCTION.

The style of a letter of introduction should vary widely, according to its nature and purpose. If of a business nature, the letter should be brief and to the purpose, and free

[BUSINESS INTRODUCTION.]

Dear Sir,
This is to certify that
Mr. Wm. H. Clark
has been in our employ
the past four years as a
we take pleasure in testifying to his
ability, integrity and faithfulness as
an employee
We believe our employ
ment has our best wishes.

W. B. Clapham & Co.
Proprs.

[SOCIAL INTRODUCTION.]

Dear Mrs. Hilton,
I take the pleasure
to introduce to you my highly esteemed
friend, Miss Ida N. Manning, of
who is writing for a few weeks
vicinity and whose acquaintance
I am sure you will highly
Most sincerely yours friend
Henrietta C. Wilson

[CARD OF INTRODUCTION.]

I am in B. Williams
Introducing
Joseph Austin Esq.
Brooklyn

person introduced, as shown in the illustration herewith.

LETTERS OF RECOMMENDATION.

It is very proper that persons who are about to employ a stranger in position, perhaps, of trust and responsibility—should demand some guarantee respecting his character and previous occupation. This may be given through letters of recommendation from previous employers or other persons of well-known standing. Such favors may be properly solicited from employers and persons who are intimately acquainted with the applicant's experience and reliability. On the other hand, to ask such a favor from a newly-made or slight acquaintance, who has not the means of knowing of the applicant's fitness, would be an impertinence, and a request that should not be granted.

An employer in granting a letter to an employee should, in some manner, state the reasons for the changed relation, lest there be an unfavorable inference upon the part of the would-be new employer. A recommendation may be general or special in its character. A general recommendation is one given to one removing to a new community, or, who, in a general way, is to seek employment, while the granting of such letters does not hold the giver to any responsibility, in case the recipient may prove to be untrustworthy, there is a certain moral obligation which should lead the giver to exercise proper care to know whereof he affirms, and not to make his testimonial stronger than his knowledge will warrant.

Our next article will relate to correspondence of a friendly and social nature, with illustrations, plate-engraved from pen-and-ink manuscript.

A Rat Among Postage-Stamps.

The American Bank Note Company is preparing designs for a new two-cent stamp. In the manufacture of the stamps, for which the contract is held by the company, the greatest care is taken. The sheets of blank paper are kept in a safe and are counted out with all the care of greenbacks. Every square inch of that piece of paper has to be accounted for, either in a perfect or imperfect condition, and when so much of it as equals the size of a postage-stamp is missing there is then trouble. Some time ago a sheet of postage-stamps worth six dollars disappeared and great excitement followed. Every employee interested felt it to be a critical time. All went to work to solve the mystery of the disappearance, and the whole matter was sifted and sifted until it was made clear that the employees were innocent. Then a rat was suspected. At length a rat-hole was discovered, and it was penetrated far enough to reveal that the animal was the thief, for part of the sheet was found in the hole. This was not sufficient. The work was continued until the rat was discovered, and then the employees were at peace.—*St. Louis Republican.*

Back Numbers of the "Journal."

PLEASE NOTE.

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except May and November; for 1880, except for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except June. It will be noted that while Spencer's writings began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1883, will be mailed for \$4.00, or any of the numbers at 10 cents each.

Educational Notes.

[Communications for this department may be addressed to E. F. KELLEY, 26 Broadway, New York. Brief educational items solicited.]

The average graduate of Ann Arbor spends \$1,750 during his course.—*Ex.*

The aggregate value of the schoolhouses and sites of New York State is \$39,382,291.

The term at Oxford and Cambridge is only six months, the other six being vacation.—*Ex.*

The gift of Paul Tulane to Louisiana for educational purposes is expected to yield an annual income of about \$40,000.

The State has a right to educate its children in five R's: to reading, 'riting, and 'rithmetic it must add right and 'rong.—*Rev. Lyman Abbott.*

Joseph, P. wants a high school, and says, by way of inducement to "some live, energetic pedagogy": "We have abundant material, and the nearest saloon is forty miles away."

William H. Vanderbilt has lately added \$100,000 to his \$1,000,000 endowment of Vanderbilt University. The late Mrs. A. K. Atkinson, of Memphis, left the same institution \$50,000.

Librarian Spofford says the library of Congress now contains, as nearly as may be estimated or ascertained, 640,476 books and pamphlets, this being an increase of about 87,000 during the year.

Out of a population of 25,000,000 England sends only 5,000 students to her great universities. Scotland, with a population of 4,000,000, has 6,500 university students, and Germany, with a population of 43,000,000, has 22,500 students in her various universities.

Harvard has students from every State in the Union except Nebraska, Oregon and Virginia. Besides, there are students from the District of Columbia, Idaho, Montana, Utah, Armenia (in Asia), Bahama Islands, Canada, France, Germany, Ireland, Italy, Japan, New Brunswick, Nova Scotia and Prussia.

Teachers in the public schools of France are now paid, on an average, but a trifle over \$150 per annum. Thirty-two thousand men and fifty thousand women employed in this way under the Republic receive this salary. Educators were better off under the Empire and the old regime.—*Notre Dame Scholastic.*

London University, University College (Liverpool), the Royal University of Ireland, Cambridge University, four colleges in Canada, Boston University, Cornell, Michigan, Oberlin, Yassar, Vermont University, Kansas University, Iowa University, and a dozen other institutions confer degrees upon women.—*Notre Dame Scholastic.*

The twenty-seventh annual catalogue of Hillsdale College, Mich., shows the following summary of attendance: Literary Department, including Graduate, Classical, Preparatory, Normal, and English courses, 861; Theological, 92; Commercial and Telegraphic, 211; Music, 163; Art, 119. Deducting the names entered more than once, there remains a total of 751.

The Boston Public Library, the greatest institution of its kind in this country, numbers in its central library and its branches 402,150 volumes, of which the former has 302,258. The branches are: Boston, South Boston, Roxbury, Charlestown, South End, North End, West Roxbury, Dorchester, and Jamaica Plains. The issues during the last recent year were 1,040,553, a slight falling off from previous years. The number of periodicals and newspapers on file was 707. The total issues of books since the organization in 1862 have amounted to 14,475,485 volumes.

According to the *Encyclopædia Britannica*, the following are the statistics of books in the two principal libraries of the world: Imperial Library, Paris, 2,200,000; British

Museum, London, 1,500,000; Imperial Library, St. Petersburg, 1,000,000; Royal Library, Munich, 1,000,000; Royal Library, Berlin, 750,000; University Library, Strasbourg, 513,000; University Library, Leipzig, 900,000; Grand Ducal Library, Darmstadt, 200,000; Royal Library, Copenhagen, 482,000; Imperial Library, Vienna, 440,000. This shows an increase, for the first two named, of about 200 per cent. in the last quarter of a century, while the increase of the others named during the same time shows a gain of from twenty to one hundred per cent.—*American Bookseller.*

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

An old-fashioned coaching-club—the schoolmaster's birth.—*The Book-keeper.*

Very accurate language, the Chinese! A sewing-circle is called in Chinese "chin-chin."

Latin is a "dead language"—especially when an inexperienced drug-clerk fools with it.

A young ladies' seminary blew up the other day down East. It is supposed that a spark got into the powder-room.

We are enjoined by the good book to increase and multiply, but some over-zealous people go beyond this and have division in their families.

"I hope you are a better boy, Willie," said a Sunday-school teacher to one of her young hopefuls. "Goah, I ha'n't been sick," was the reply.

A freshman hesitates on the word "connoisseur." Professor: "What do you call a man that pretends to know everything?" Freshman answers: "A Professor."

A Sunday school teacher asked one of the little girls in her class why the lions did not get up Daniel. She replied, "I guess God told the lions that Daniel was not good to eat."

Why doth the little schoolboy swear sofly all the way home when he has been kept after school? Because "too much learning hath made him mad."—*New York World.*

Girl-graduates in England wear gowns precisely like those worn by university men and made by the same tailor. The only way to tell which from 't'other is to wait for a nose.

GEOMETRY CLASS-ROOM.—Professor: "You do not seem to have studied this very carefully." Freshie (a little dazed): "Exactly: 'Yes, sir, that is just what I am trying to prove.'—*Ex.*

"You can stick a pin in here," exclaimed a Michigan county schoolteacher as he elucidated a mathematical principle of unvarying verity, and when he came to sit down again the pin was there.

Mr. Andrews, translating Virgil: "Three times I strove to cast my urns about her neck, and—'that's as far as I got, Prof.' " Well, Mr. Andrews, I think that was quite far enough," was the reply.—*Ex.*

When a country schoolteacher in Ohio can't agree with Webster's Dictionary as to the pronunciation of a word, something has got to break, and it is Webster who most always gets hurt.—*Detroit Free Press.*

Study of Greek: Mr. Froude, in the course of a recent lecture, stated that Cato did not begin to learn the Greek language until he was eighty-four years of age. The boys of to-day tell their fathers that they are anxious to follow the example of Cato.

Freshie: "What is the derivation of the word ovation?" Senior: "Ovation, my little fellow, comes from the Latin word ovum, an egg. It arose from the custom of applying rotten eggs to distinguished political speakers, which was called giving them an ovation."—*Ex.*

President: "What can you say of the second law of thought?" Student: "It cannot both be and not be. For example, the door cannot be both shut and open." President: "Give another illustration." Student: "Well, take the case of another door."—*Ex.*

Prof. Blackie once chatted on his notice-board in college: "The Professor is unable to meet his classes to-morrow." A wagish student removed the "e," leaving "lasses." When the Professor returned he noticed the new rendering. Equal to the occasion, the Professor quickly rubbed out the "l," and joined in the hearty laughter of the asses.

Ancient Writing-Masters—

WHAT THEY DID AND WHAT THEY DIDN'T.

By B. F. KELLEY.

As "the heathen Chinee is penurious" and their claims to an ante-cradle origin seem to rest on insufficient foundation, we believe we may assert that, as far as can be learned from any source which may be accepted as reliable, the first writing-master known in this world was Adam. And even the fact that he officiated in that capacity has been thought questionable, notwithstanding the repeated affirmative asseverations of a people inhabiting Arabia.

It is not claimed by this people, we believe, that Adam organized classes in penmanship, or advertised himself, as possibly he might have done with more propriety than some of the more modern writing-masters, as "the best penman in the world,"—"the King of Penmen," or even the "Prince," whose unrivaled system of penmanship would transform the veriest illiterate into an accomplished penman in a course of ten lessons or money refunded. No, the Sabeans claim, only, that they have a written work executed entirely by the hand of Adam. "Adam—long while ago," is the semi-iterrogatory, musically uttered by the resder. (We charitably trust it is not the jargon.)

Well, then, the claim of the Sabeans true or false, we have abundant testimony in tradition that Noah consulted astronomical works in his library during that memorable excursion in the Ark. (See *Distracted Curiosities of Literature*.) And as this was some time before the era of the art of printing, it is but natural to suppose that the volumes in Noah's library were written ones, and this presupposes that they were written by human beings—and writing-masters in the past were always considered human beings; and thus the fact is established, beyond controversy, that writing-masters existed before the Flood. And these may have been, for aught we know, the literal descendants of Adam, or of some of the graduates of that gentleman's Institution.

Of these writing-masters, with the single exception of Adam, we know nothing. They seem to have been extremely reticent concerning themselves. (The literal descendent hereinbefore suggested as beginning with Adam, has not in this particular, it appears, continued unbroken to the present time.) Archaeologists have, for centuries been engaged in researches and investigations concerning the origin, language, religion, manners, customs, sciences, arts, and everything pertaining to the people of the past, but have never discovered any evidence of the existence of anything like the circle of the modern writing-master. And they, with singular unanimity, agree that in ancient times there could not have been, at any one moment, more than one person who was the best penman or teacher of penmanship in the world. But the world moves, and now, where is the county in all our broad land that cannot boast of the best, or, at least, has not a "best" to boast for himself?

The next work of a writing-master of which we have any reliable record is the copy of the Pentateuch now preserved in a Samaritan Synagogue at Nablous. The

name of the penman by whom this is said to have been written is Abishua, a grandson of Aaron, and the work is supposed to have been executed three years after the death of Moses. This is claimed by these good Samaritans to be the oldest manuscript in the world. The statement that Abishua always procured his clothing of Nicoll the tailor, and that the manuscript was executed with an "Ame's Penman's Favorite" pen, are entirely unworthy of credence.

From the date of the above manuscript we are compelled to pass on to a period very much nearer our own before the work of the writing-master again appears. Just what this period was cannot be definitely determined. Manuscripts were found in the long buried city of Hieracopolis. But it was not until the third century of our era that the work of the writing-master began to boom. Origen, alone, it is said, dictated upward of six thousand works. Seven secretaries and seven copyists, aided by an uncertain number of ladies of uncertain age, were, according to Eusebius, always at work for him.

In the early part of the fourth century Constantine commissioned Eusebius to have fifty copies of the entire Greek Scriptures written. From these were probably derived the best ancient manuscripts of the Greek Testament.

One of the most curious of manuscripts of this period—curious on account of the material used—was in the library founded by Constantine at Constantinople. It consisted of a roll one hundred and twenty-five feet in length, of one piece, prepared from the intestines of an enormous serpent. Upon this were written, in letters of gold, the entire Iliad and Odyssey of Homer. Another remarkable manuscript, consisted of the Iliad, written in such manner as to be inclosed in a walnut-shell.

The usual method pursued by an author in producing his works was to dictate to an amanuensis, called by the Latins, *notarius*, and by the Greeks, *tachygraphos*, (swift writer). This was carefully copied by the *calligraphos*, (now universally written *Kalligraphos*, meaning this writer, and denominated by the Latins, *librarius*). The manuscript was then submitted to the *doctores* for criticism and correction. In those days it was nothing but fun to be an author.

Of the classic historians, Herodotus is the most ancient, but there are no manuscript copies of his works now known to exist which can be considered of an earlier date than the ninth century, the oldest being in the library of Emmanuel College, Cambridge, England. Of his famous work there are in all not to exceed fifteen manuscript copies.

There are about 1,000 manuscripts of the New Testament, or parts of the same, about fifty of which are thought to be upwards of one thousand years old. We will recall the names of a few of the more celebrated of these, the latin word *codex* being used to designate a manuscript book.

The *Codex Alexandrinus*, supposed to have been written by a noble Egyptian lady and martyr named Thecla, about the year 325. This consists of the Old and New Testaments and the Apocrypha. The manuscript is on parchment, the writing being in straight rows of uncial letters without divisions. Occasionally, at the beginning of a line may be seen a large ornamental letter, not for the purpose of marking a new section, paragraph or sentence, but apparently for artistic effect. The ornamental letter may be in the middle of a word, but is always at the beginning of a line. This manuscript was presented to King Charles I. by Cyril Lucar, Patriarch of Constantinople in 1628, and transferred to the British Museum upon its formation in 1753, where it still remains.

The *Codex Vaticanus* was deposited in the Vatican Library upon its establishment about 1450. But little is known of its

origin, but greater antiquity is claimed for it than for the Alexandrian, by, perhaps, a quarter of a century. Like the latter, it contained the whole of the Greek Bible, but some portions have been lost. The letters bear a striking resemblance to those in the manuscript rolls discovered in the ruins of Herculaneum, which would seem to be evidence of its great antiquity. In 1810, Napoleon took it to Paris, where it was examined by many. After the battle of Waterloo the library of the British Museum bequeathed the Duke of Wellington to place where it might be accessible to scholars. His reply was: "It is stolen property and must go back to its owners."

The *Codex Sinaiticus*, thus named from the place where it was discovered, is thought by many to be the most ancient and best, and is the most complete copy of the New Testament yet known. This was in part discovered by Dr. Tischendorf in 1844, at the Convent of St. Catherine on Mount Sinai. He observed some parchment leaves in a basket of material for kindling his fire, and upon investigation they proved to be a portion of a manuscript of the Septuagint hitherto unknown. These fragments he caused to be published soon after. In 1858 he obtained, at the same convent, the remaining portions of the Septuagint and the entire New Testament, with the Epistle of Barnabas, and portions of the Shepherd of Hermas.

The three manuscripts mentioned are doubtless the most noted of sacred manuscripts, but the *Codex Bezae* in the library of Cambridge University, England, and the *Codex Ephraemi* which was brought to France by Catharine de Medici and which is now at the Imperial Library at Paris, should not be overlooked. This latter volume was for a long time supposed to be simply the sermons of Ephraim, but was subsequently proved to have originally contained portions of the Old and of the New Testaments, and these were in great measure restored.

Manuscripts taking the place of other works previously erased, called palimpsests, are very common, although copies of the Sacred Scriptures were rarely used in this manner. The conquest of Egypt by the Saracens deprived Europeans of the use of parchment, and this will account for the great number of palimpsests now extant, as also for the irretrievable loss of many ancient works of value, and we have to regret that

what should have been immortal works were erased and the works of the scribes of classic Rome converted into the palimpsest of a breviary or the prayers of a missal. Yet, however much we may mourn the loss of these works of the ancient writing-master we shall ever be comforted by the consciousness that the hind created and adorned by the modern writing-master still remains.

Although the erasure of noble works of ancient profane writers and the substitution of less important ones was said to have been frequently done by pious monks, yet we are told that these monks were not always devoid of interest in the works of some profane authors, and that when they wanted a sacred book to read, they would in their silent language make a certain sign; if they wanted a book of a profane writer, like Virgil or Horace, they would add to the usual sign of that scratching under the ear like a dog, because, said they, an unbeliever is compared to a dog. (Vide "Curiosities of Literature.")

The age of Greek manuscripts is determined in part by the form of letters used. Times in which the uncial letter is employed being considered more than one thousand years old, and those in which the cursive style is used being thought less than that age. We maintain that much that is written to-day belongs, emphatically, to the cursive style.

The old manuscripts consist entirely of large capital letters without separation into

words or sentences. The following, with which we close this article, will serve as an illustration of the arrangement: HEIS UNIVERSALLY ACKNOWLEDGET ODE THEBESTPENMANINAMERICA HISWORKHASNEVERBEEUNEQUAL ED.

"I Thought I Wouldn't."

Two young journeymen mechanics were working at their benches, on opposite sides of a cabinet-maker's shop. They were both about twenty-five years of age; both married; both healthy and intelligent. One of them stopped his work, turned round towards the other, and, leaning against his bench, thus accented him:—

"Dick, I always thought you were quick-tempered; you used to be when you were a boy. Now I think I am not quick-tempered, but if the boss had talked to me as he did to you yesterday, I believe I should have knocked him down, let the consequences be what they might."

"Well, Tom, I am quick-tempered," replied the person accented as Dick; "and as to knocking old Scoldem down, I had my thoughts about that matter, too."

"To be sure, I reckoned you were right mad enough when I saw your face as white as a sheet," said Tom; "but I should like

from you. I believe I was as white as you, just at that moment, for I expected you would drop him, sure."

"You are mistaken, Tom," replied Dick; "I did not take hold of the hammer from any impulse or design to use it, but 'I thought I wouldn't have it where I could seize it and strike him without stirring out of my tracks; and so I pushed it over the end of my bench, and it fell among the shavings, and it took me a long while to find it when I wanted it again."

"Well," said Tom, "I didn't believe I could have stood what you did say now. But you see that expression 'thought I wouldn't,' as if it was a sort of favorite one; have you adopted it as a motto for your coat of arms, I should like to know?"

"Sorter some, some sorter not," as they say out West," replied Dick laughing; but it is said that all the highest modes of thought have a stereotyped expression, and that is the reason, for instance, why those who speak the English language are always seeking for liberty expressed in the great phrases which are so commonly used in books, speeches and newspapers. So I confess that I have got one little pet phrase which, when I am in action, reads, 'I think I won't,' and when I am pondering over what I didn't do, signifies 'I thought I wouldn't.' And I think this phrase over a

Jimmy on my knee, and commenced telling him a story while I put on his nightgown and then got him into his crib, where, as I was describing to him the old man's sheep jumping over the wall—then another—and then another—and then another—he went over the wall with the twentieth, and was fast asleep."

"Then I cleared the table, and put away the things till morning, raked out the fire and got it going, and took the baby and placed it in the cradle. I got some cold water and washed Lucy's hands and face, and smoothed down her hair with my hands, (magnesium, you think? well no matter,) and placed a wet cloth above her forehead. I asked her if she was better. 'Yes,' she said, with a sweet smile, and fairly went to sleep while she said so. So I got down a book of travels and forgot all about myself for a couple of hours. Then I looked up, and as I saw little Jimmy sleeping so soundly and pleasantly in his crib, where he had kicked himself out to the top of the bedclothes; and the baby, too, dozing quietly with her thumb in her mouth; and Lucy reposing so refreshingly, with a half smile on her parched lip, the fire now burning brightly, and the rain beating against the windows, I was glad I did not speak a cross word to Lucy, and leave her sick and alone with a deranged kitchen, a dull fire, a fretful child, and a nursing baby. What a brute I should have been if I had done it!"

"Yes, of course," said Tom rather slowly, for he was just then impressed with an idea that he, with all his good temper, had "done it" at a time not very remote. But he regained his composure by saying:—"Well, go on Dick, this is as interesting as a prize tale."

"I have but little more to say," continued Dick. "I have considered the matter a great deal, and the more I consider upon it, the more 'I think I won't.'"

"When old Scoldem is insolent to me, when anyone jests me insolently, when a tradesman or fellow-craftsman treats me rudely, my first impulse is to pay him in his kind; but when I consider that it will do me no good to do it, 'I think I won't.' When I am annoyed by shortcoming at home, and am tempted to find fault, I ask myself if Lucy is not a good-tempered, industrious woman, a good mother and a loving wife, and if I don't really think she meant to do as well as she might under the circumstances, and the sharp expression never forms on my lips, because 'I think I won't.' So when the children are too noisy, or one of them is fretful, I think that noise is only preferable to a constrained silence, and that it is better to take the little fervor hand in yours, and tell him about Gulliver and the Lilliputians, than to cuff his ears and send him outraged and crying to bed. I am glad that I often 'think I won't.' I feel that I have triumphed when I can say, 'I thought I wouldn't.'"

"Dick," said Tom, "can you give me a scrap of paper?"

His friend examined his wallet and produced a piece.

"Here," said he, "is the back of a letter dropped to-day in the city post-office; it is addressed to me, and a post-mark on it, too, but as it is so marked 'Paid,' I hope you won't hurt it."

"All the better for leaving your name and date on it, Dick," said Tom, who proceeded to the desk, wrote something very carefully on the paper, folded it, and put it away in his pocketbook.

The two friends grew both together in their native city. They both became prosperous in their calling, and were noted for their kindness to their workmen and servants, for amenity to the community at large, and for domestic happiness. They were distinguished by civil honors, and were made depositors of responsible trusts. They remained fast and intimate friends, and it was



This above cut is photo-engraved from an original flourish by Mr. Tuckey Lane, a pupil of A. N. Palmer, at the Cedar Rapids (Iowa) Business College.

to know what your thoughts were on this "solemn occasion," as they say."

Dick had down his chisel, and turning around, folded his arms, and replied:

"I thought I would, and then I thought I wouldn't. When old Scoldem first found fault with me, and began to scold me, and finally got angry and abused me merely because I would not answer him in the same style, I thought—no, it was not thinking, for it was only an impulse—it occurred to me that if I should only just smash his hat down over his bloated face, and then give him one good blow under the left eye, which would tumble him among the shavings promiscuously—it would be serving him just about right, for I was terrible angry. But then I thought—and it was thinking, for it came after the impulse, and restrained it—then I thought that he was a great deal older man than I was, and had a wife, and sons and daughters grown up and married, who would be very much shocked and pained to hear that he had been treated in this way, and I thought, too, that I was in his employ, and could quit him at any moment if his service was intolerable, and that it would be disgraceful to me to have it reported that I had had a fight with my boss; and I thought how bad Lucy would feel if I was arrested for a breach of peace, or even made myself liable to be, and so I thought I wouldn't."

"Ah, Dick," said Tom, "those were not exactly your feelings, when you took hold of your hammer and then dashed it away

great deal, and I confess it does me good I'll tell you how I got into it."

"About a year ago, I went home one damp, slushy, thawing night, rather late for supper. Old Scoldem had been very cross that day, and very insolent; and that, with the unpleasant weather, made me feel very cross, too, very. Well I got home. The fire was almost out, the room uncomfortable; but the supper was ready, and we sat down at the table. Lucy did not seem inclined to talk, little Jimmy was fretful; the tea was weak and cold, and the toast wasn't made right. I felt very much annoyed, and I thought I would just tell Lucy, in a confidential sort of way, that the tea was only slops, and that the toast wasn't fit to throw to the pigs, and that I would then put on my hat, and go off to the Odd Fellows' lodge earlier than usual, and serve her right. But then I looked across the table at Lucy, who sat there holding her baby, eating nothing and looking pale and weary; and I noticed too that little Jimmy looked flushed, as he sat there in his arm-chair; and it occurred to me that it was just possible that my wife might be feeling ill, and that little Jimmy was affected by the weather, just like older folks, and that perhaps this damp air affected the draught of the chimney. I asked Lucy if she was ill, and she said that for six hours she had had a terrible nervous headache, so I thought I wouldn't say anything about the tea and toast, but I persuaded Lucy to lay down on the settee with the baby, while I took little

a source of happiness to them that their children intermarried. Thomas died first. In his last will he made a singular provision.

"Item. I direct that a certain sealed package, bearing my name, shall be delivered to my true and life-long friend Richard Felton. It contains a gift which he made me early in life: it has been to me a great source of success, and of domestic happiness. I return it to him now; he does not need it, but will be glad to receive it.

The mysterious package was produced and opened. It contained only a crumpled, worn and somewhat soiled scrap of paper, apparently a piece of a post-marked letter, which read as follows:

"July 1st, 1806.

RICHARD FELTON,

Ciretton.

"I THOUGHT I WOULDN'T."

Selected.

A Business-writer in Trouble.

By A. SHERMAN.

I have the good fortune to be employed as teacher of writing in an excellent commercial school, but I am in trouble. Professor T., my predecessor, was what is termed a "systematic penman." He could write the steel-pen, as though a waver in his line, making capitals that were really beautiful, and small letters as smooth and even and perfect as could be imagined. He made different styles of capitals, almost without number, from the most complex ornamental to the simplest abbreviated; and he could turn his pen around, raise his elbow, and produce an amazing variety of beautiful scrolls, binds and bases of every kind.

I give this description to show you that he was by no means a business-writer. But I am a business-writer and a business-writing teacher, and spend no time with "high art" and "system" and "seals of proportion" and all such nonsense; and, as I said at the start, I am not a penman, for the students here do not seem to properly appreciate strictly business-writing. I have been in distress from the very start, for I had not been in the office more than five minutes the first morning, when an elderly man came in with two large, elegantly-bound books, and asked for Prof. T., the teacher of penmanship. I explained to him that I had the honor to be the teacher of business-writing in that school, and asked what I could do for him. He wanted a long inscription written in each of those books. His flying books and autograph books came me a deal of business; for, being only a teacher of business-writing and not a real penman, too much is expected of me; but, as I consider it a duty to educate the deluded public up to a proper appreciation of the non-systematic, nineteenth century, business style of writing, I never refuse to write anything. I wrote the inscription in one of the books. The man looked at it and then at me, and, thinking I had misunderstood him, repeated, very loudly, "I said I was looking for the penman of the school." I assured him that I was the penman, at which he looked at the writing again, and the books he would write in the other himself, and walked out without even thanking me.

Before I had completely recovered my mind I found that the writing book was nearly at hand, and I hastily reviewed my programme for the initial lesson. I decided to begin with a most little speech, applying, in a general way, to the subject that would immediately rouse the attention of the class, and then I would show them the folly of trying to learn to write by rule; throw in a little joke; to the expense of the "so-so," "so high," standard style of writing, and, with a very brief explanation in regard to the construction of the same, and, then, of course, every member of the class would go earnestly to work acquiring a business-hand.

I have learned that it is the best policy to make the explanations very brief, for the

reason that we business-writers—teachers do not claim to write accurately—in fact, the inaccuracy of our writing is what makes it business-like; therefore, it is dangerous to explain minutely how the letters should be made, for some bright-eyed little archer will be sure to ask, "Say, Mister! why don't you make 'em like you tell us to?"

Prof. T. laid great stress on movement, and drilled the class early half the time on "exercises," and other foolishness, but I concluded not to say a word on the subject, for I believe "the way to learn to write is to write," and waste any time on "exercise," and "combined-movements," but rather let each student use the movement that he finds the most natural and "free," and then there will be an "individuality" in the results that is certainly desirable. The "individuality" in some cases may be somewhat astonishing, but that cannot be avoided.

It is a remarkable fact that there has been more interest taken in Prof. T.'s writings—lessons than in any other exercise in the school, and when the writing hour came, and I stood before the class for the first time, I knew that every student was mentally comparing Prof. T. and myself, and as I saw, in my imagination, the beautiful lines that that class had seen upon the long, smooth blackboard, I became somewhat dazed, and for just a moment I lost faith, even in my non-systematic writing. I soon rallied, however, and made my opening speech; I introduced the joke; wrote the copy on the board (a whole sentence, of course, for we never practice nor teach single letters or "pieces of letters"), and proceeded to show the advantages of inaccurate over accurate writing.

I thought that I had made out a very clear case, but I soon discovered by the numerous questions asked, that I had not converted them all. One impudent youngster, who I must confess did write a remarkably correct hand, earnestly asked, if he should write as well as he could, or like the copy; and another, showing me a few miserable, scrawling lines, that were nearly as if they could be, innocently inquired, if that was inaccurate enough for me. One boy complained of me by saying that he liked me for a teacher, first-rate; for Prof. T. was always finding fault with his writing, but now the worse it was the better it would please me. I do not wish it understood that I made any such statement as the above, or claimed that every inaccurate writing was desirable, but I found that some of the more philosophical of the class reasoned like this: if slightly inaccurate is better than accurate, then very inaccurate is better than slightly inaccurate. This puzzles me somewhat, and I would like to know just how far from the "systematic, high art style" we can diverge in order to make our writing business-like.

The class has been under my instruction two weeks, and I am sorry to say that most of them seem to have lost all interest in the subject, and evidently there is something wrong. I have received many suggestions from followers of the old school, but they, of course, are all blinded by prejudice. I am told that a fine penman's skill alone is a great inspiration to the earnest student, for it shows him something to strive for, and, for that, as soon as a pupil approximates the skill of his teacher, he is very likely to kill himself with himself, then progress stops. Another says, that as writing is a combination of artistic characters, called letters, it is evident that there must be an ideal form for every letter, and it is by comparing his own work with that which is nearer the ideal that the student sees his faults, and is enabled to correct them. He also says that the successful teacher of writing must teach his pupils to criticise, constantly, which they will be unable to do unless they have a more perfect conception of the necessity for writing a correct "standard," a perfect "system."

Another tells me he has known a number

of "business penmen," and that everyone of them had a different "theory" which was just right, and all other "theories" were nonsense, utter and absolute.

But this is enough to show you that I need sympathy and counsel, and I anxiously wait.

All May Write a Good Hand.

By MAIRIE MAPLE.

While the sense of form may be more or less a special gift, it is not to be supposed that no person is so totally deficient in this sense as to have devoid of the ability for culture. The senses—each and all—are supposed to be possessed by most human beings; but in some they lie dormant for the want of certain awakening influences, for a long period, and at last spring suddenly to light as if newly born or miraculously created; while in some it is possible for the latent power to never find awakening; and yet, nevertheless, it has existed, deep down to the depths of being, somewhere. The sense of form is one of these faculties; and though it may be possessed in sufficient degree to enable the one supposed to be deficient in it to recognize the forms of both animate and inanimate nature, to discern expression through its varying shades, trace effect back to cause, or judge of the probable effect of this or that circumstance, nevertheless they are supposed deficient in the sense of proportion. Why they are supposed to be deficient seems difficult to understand. They do not perceive some things as readily as other people. Very probably not. The sense of seeing may be naturally less acute, or it may not have fully learned to feel the confidence that is found alone through tested studies.

No one knows his strength in any direction until he has tried it. He may have some comprehension of it, but not always a just one.

The individual of large self-esteem overestimates his ability to do. Nothing is beyond his power to achieve, until he has failed repeatedly, and has learned to know his proper level. After that, there is abundant hope for him, if he will plod his way upward with persevering effort.

In direct contrast to this person, is the individual of small self-esteem. The noble powers may be all within him, but he underestimates himself. The fine appreciation, and the lofty hunger for progress may be keen in him, even to nervousness, but he does not know his power to achieve. He thinks if he only could, but he halts between the inability of ambition and a timorousness born of doubt in self, and he stands stock-still. He needs an inspiration, a stimulation or a jog of some sort to stir him up. Modesty is a grace which adds to merit, but lack of confidence is a stumbling-block to the proper development of whatever of noble merit an intellect may possess.

We need to learn our ability to do; and we can never learn this except by an effort in the right direction. This is why so many people think they can never acquire the ability to write a good hand. The work of a fine penman seems so much beyond them. They forget that the fine penman toiled in the direction of perfection, and was not created as an off-hand effort of his Maker.

Of course the gifts were about him—no one doubts that. But suppose he had left them to rust in idleness, or never studied himself, or tested his strength to learn of their possession, would every touch of his pen or expression of his thought be an offering of grace at the shrine of beauty? We need not answer. Any one knows that such a circumstance is only a step brought to pass. Perfection in any sphere, or any field of achievement is only gained by ceaseless effort. Likewise the effort must be studious, enlightened and critical of self. Neither faint-heartedness at failure, or arrogance at seeming success, will win for any the best success in any field of labor.

We should be modest, but likewise should be brave. With the principles of modesty

and courage for a basis, together with the careful, studious, reflective temperament in striving, it would seem an impossibility that any one save the maimed, or blind, could fail in acquiring a good, plain, accessible style of penmanship. The art-sense may not be sufficiently powerful to make elegant penmen of all, but writing in its simplicity should not be beyond the reach of the humble-class ability supposed to belong to the masses.

Incomprehensible complications are not a necessity in a page of English compositions. Unreadable autographs are unpardonable offences, and should be so considered.

If we are not all geniuses, surely we are not all dullards. We have, at least, an average ability in most directions. None of us would like to confess that we have not. Some gifts of nature may be stronger than others, and the special talents of each may be altogether different from the special talents of another, but no needed quality of mind is supposed to be wholly deficient. If there is a total vacuum of any sense, there exists the possibility for culture. The one talent may be strengthened and increased by the effort for its development. The five talents left to rust and idleness will do far less than the one bravely and courageously strengthened by use. A good style of writing may be natural, but no one ever took his pen in hand for the first time who proceeded to write handsomely at the first effort. Study the lives of the most celebrated penmen and learn if their status of perfectness was won at a single jump. Observe, if, with all their artistic instincts, they did not tangle at their specimens, over and over, and fail of achieving their aspirations repeatedly, until by their failure they had learned their weakness, and learned, at the same time, to guard against it by virtue of the strength they also learned to be a part of their possessions. Perfection of attainment is to be struggled after, not grasped. Understandingly, searchfully, critically, must we struggle for the attainment of any lofty purpose.

Over and over must we expect to fail, and yet to win at last if we nobly try. In the art of writing, the principles of success are synonymous with the principles of success in any other direction. A creditable degree of success may be reasonably expected by deservingly effort under each and every circumstance.

The measurements of merit may not lie in the energy of effort alone, but energetic effort should in every instance accomplish something.

In this fact should be found an inspiration alike to the audacious and fainthearted. No one need fail utterly. Some success is for every one. Believing this, we may all climb upward to something higher than we have yet known. Supine inaction is not a proper or necessary condition of anything human. We must act. That all may write a good hand, and all should write a good hand, stands for a clearly demonstrated and established fact.

Writing-Ruler.

The Writing-Ruler has become a standard article with those who profess to have a suitable outfit for practical writing. It is to the writer what the straight and compass is to the mariner. The Writing-Ruler is a reliable penmanship chart and compass, sent by the JOURNAL on receipt of 30 cents.

Send \$1 Bills.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The great risk of remitting money is slight, if properly directed, and one miscarriage will occur in one thousand. Include the bills, and where letters containing money are sealed in presence of the postmaster we will assume all the risk.

Condole with Him.

A worthy object for the condolence and sympathy of our special champions for teaching "business writing" is the "Business Writer in Trouble," whose communication appears in another column of this issue. He certainly needs comforting. Will Brother Brown look to his case, and be unto him a comforter!

GREELEY'S PENMANSHIP.—In May 9th, 1877, Mr. M. B. Castle, of Sandwich, Ill., invited Mr. Greeley to lecture there. The following reply was sent:

DEAR SIR:—I am overworked and growing old. I shall be 60 next Feb. 3. On the whole, it seems that I must decline to lecture henceforth, except in this immediate vicinity, if I do at all. I cannot promise to visit Illinois on that errand—certainly not now.

Yours,

Horace Greeley

M. B. Castle, Sandwich, Ill.

The next epistle—being the rejoinder—shows how admirably Mr. Castle succeeded in deciphering Horace's pathos:

HORACE GREELEY, SANDWICH, May 12th.

New York Tribune.

DEAR SIR:—You acceptance to lecture here over our association next winter, came to hand this morning. Your penmanship not being the plainest, it took some time to translate it, but we succeeded, and may say, your time—'3d of Feb., '80, and tomorrow—'8th, are entirely satisfactory. As you suggest, we may be able to get you other engagements in this immediate vicinity; if so, we will advise you.

Yours Respectfully,

M. B. CASTLE.

NOTE.—The above autograph is a perfect fac-simile, and may be taken as a fair specimen of the writing as it appeared in the body of Mr. Greeley's letter.

ACCURATE BOOK-KEEPING.—A count lately made of the money and bonds in the United States Treasury, amounting to nearly half a billion dollars, shows an excess of three cents in favor of the Treasurer.

Hymenial.

On Wednesday evening, April 25th, Fielding Schofield, the well-known Knight of the Quill, passed from the state of single to that of double blessedness. His fair partner in the new state was Miss Sara Smith, of West Chatham, Mass., at which place the ceremony was performed.

The Chatham (Mass.) Monitor says:

"Prof and Mrs. Schofield left town for their new home on Friday, anticipating a cordial reception. The tour includes New York, Baltimore and Washington, via Pennsylvania College, from Washington they proceed to Cincinnati, via B. & O., stopping a few days at each city, thence to St. Louis, and up the Mississippi to the Gen City (Quincy, Ill.) of the West. That their future lives may be bright and fair is the wish of many friends."

Died.

On the 3d inst., at Norwich, Conn., Clara Pearl Preston, aged nine years and six months, the only daughter of I. S. Preston. To the sadly bereaved parents we desire to extend our most profound sympathy.

Answered.

W. A. P., Leominster, Mass.—I wish you would inform me respecting the correct position and style of writing for a person writing with the left-hand? **Ans.**—The best position will be with the left-side to the desk, and the writing may have either a forward or back slope, as you find to be most convenient. We should, however, advise the forward slope, and it presents no

difficulties that may not be readily overcome by practice.

L. A. K., Stony Fork, Pa.—Will there be any reduction of rates for persons going to the Convention at Washington? **Ans.**—It is not probable that there will be, as there are not a sufficient number of attendants to pass over any one route to influence a reduction of fare.

S. H. S., Bloomfield, Iowa.—1st. Why can we not have the ART JOURNAL as early in the month as other popular monthlies? 2d. What is meant by "engrossing," as used in penmanship? 3d. What kind of pens are generally used in engrossing? 4th. Is it done with a slow, medium or rapid motion of the hand, and with what movement? **Ans.** 1st. The publication of popular monthlies is the primary business of their publishers, whose entire energy and resources are concentrated for that purpose, and the work of publication becomes a mere routine. We have published the JOURNAL incidentally to an extensive and laborious professional business, of a nature often to interfere with anything like routine work on our part. The plates used for our numerous illustrations are of a character most difficult to prepare, and we have often been subjected to the most harassing delays for their engraving. It has been our endeavor to mail the JOURNAL not later than the middle of each month, though occasionally it has been later, but our readers can rely upon its coming each month, and we trust, with greater regularity in the future than in the past. 2d. 3d. The term "engrossing" ordinarily signifies copying or recording matter in a plain, bold, shaded hand, either in script or text lettering, or one or both styles combined. But in large cities it has become quite common to present elaborate and artistic memorials to the families of deceased officers and members of public bodies and associations; also, complimentary resolutions and testimonials to retiring officers and others for valuable services. Such works are denominated as "memorial engrossing." In this work a large variety of pens are used, ranging from the fine crow-quill to those one-eighth of an inch broad. 4th. All such work is executed on a slow, deliberate movement, except ornamental flourishing, which should be rapid.

O. O. O., Kirksville, Mo.—Is it necessary to be a good, plain writer before attempting to learn ornamental penmanship? 2d. Are all the exercises for flourishing, in Plate I of your Hand-book, to be made with the paper in one position, and in the same direction as they are in the Hand-book, or may any flourish be made in the easiest direction? 3d. Is it prudent to study from more than one system at a time? 4th. What advantage is counting in penmanship? 5th. Can it be practiced in rapid writing? 6th. Can a person learn penmanship successfully without it? 7th. Is all flourishing executed with the whole-arm movement, and penholder reversed? **Ans.** 1st. No; skill, in both plain and ornamental, may be acquired at the same time. The study and practice of the one will be an aid to the other. 2d. Yes. 3d. It is advisable to select the best system, and adhere to it in all your practice. "A jack of all trades is good at none"; so a writer practicing too great a variety will fail to attain a high degree of excellence. 4th. In large classes it aids to secure uniform work by regulating speed, and is often employed to great advantage in elementary practice and movement exercises. 5th. The counting of little value for advanced pupils and for rapid writing; yet much depends upon the teacher who is to employ it. Good writing may be acquired, and good teaching done, without counting. 6th. All flourishing should be done with the whole-arm movement, but not necessarily with the pen reversed. Many skilled penmen flourish with the pen in both positions.

A. L., Baltimore, Md.—1st. Should not

an educational standard be recognized in penmanship, as well as in arithmetic, grammar, science of accounts and other branches of technical learning? 2d. Do those learning to write from the same standard write alike? **Ans.** 1st. We believe that there should be a recognized standard for writing, but there seem to be a few cranks still living who insist upon having any published standard of writing, arithmetic or language. They are opposed to text-books; but the masses of American educators, we believe, favor, and, we doubt, wisely advocate, an educational standard for penmanship. 2d. We answer: The natural difference of temperament, mental and physical, and circumstances of people causes them inevitably to write differently from the same standard; to vocalize or play the same notes differently in music; to render the same pieces in reading, oratory and acting, differently. Even eminent artists, sketching from the same objects and landscapes, while presenting views relatively correct, make the pictures widely different in handwriting. Modulation, accent and articulation are plainly different even in all speaking the same language. The articulation of letters and words with the hand and pen, from the recognized standard of American writing, shows natural differences, even in the schoolroom and in mature years, become intensified, more marked and prominent, and constitute what is known as characteristics or individuality in writing.



G. W. Michaels, who is conducting a pen-art school at Oberlin, O., reports that he has enrolled 306 pupils during four months past.

C. H. Haven, the skilled engraver of script upon copper and steel, is now located at Springfield, Conn. Attention is invited to his card in another column.

D. P. Lindley, author of *Typography* and editor of the *Short-hand Writer*, has removed his office from 23 Broadway, New York, to Plainfield, N. J., where he has also established a School of Typography.

In our March issue we noted the destruction of E. K. Bryan's Business College, with library and valuables, at Canton, O. This, it seems, was incorrect, as it was his private residence, and not his college, that was burned.

The Seventeenth Annual Graduation Exercises of the Spencerian Business College, Washington, D. C., were held in Lincoln Hall, on May 15th. The graduates numbered fifty-five, of whom seventeen were ladies. We are glad to note large classes of young ladies as a growing feature of our business colleges.



Noteworthy specimens of penmanship have been received as follows:

J. C. Miller, Iockbury, Pa., a letter. C. H. Peirce, of Peirce's Business College, Keokuk, Iowa, a letter. M. J. Gulemish, penman at Moore's Business University, Atlanta, Ga., a letter. Wm. Pettis, Chicago, Ill., a letter and flourish. B. L. Melcher, Light Street, Pa., cards. D. H. Parley, teacher of penmanship at the State Normal School, Trenton, N. J., an elegantly written letter, and several original designs of flourished birds—two of which appear elsewhere in this issue. D. A. Grilitts, principal of the commercial department of Arrin College, Waxahatchie, Texas, a flourished quill and copy-plate. C. C. Martin, Evansville, O., a finely executed bird specimen. W. H. Patrick, Sadler's Baltimore (Md.) Business College, a splendidly-written letter. G. B. Lawson, Gilroy, Cal., a handsomely-written letter, and several fine card-specimens. C. N. Creadle, teacher of penmanship at Bushnell College, Bushnell, Ill., a handsomely-written letter. A. A. Clark, superintendent of writing in

Cleveland (O.) public schools, an elegantly-written letter. J. H. Smith, penman, Philadelphia, Pa., a letter and cards. S. C. Williams, special teacher of penmanship and book-keeping in public schools of Lockport, N. Y., a letter written in an elegant style of practical writing. F. H. Wiesenbach, artist-penman, St. Louis, Mo., a letter and card, and a set of off-hand capitals. G. B. Jones, Bergen, N. Y., a letter. C. A. Bush, Philadelphia, a letter. J. E. Soule, of B. & S. Philadelphia Business College, an elegantly-written letter. B. W. P. Macklin, St. Louis, Mo., a letter. J. D. Grant, Keokuk, Ia., specimen of practical writing. H. M. Glunt, Union City, Ind., a flourish. Wm. Urish McKee, penman at Oberlin (O.) College, cards. C. A. Tolman, Walnut, Iowa, a flourish. Bird and specimens of practical writing. E. L. McHenry, penman at the Lawrence (Kan.) Business College, an elegantly-written letter, and especially-flourished bird in the next specimen. L. Aske, Minneapolis, Minn., a letter, and a club-list of fifteen subscribers to the JOURNAL.

When to Subscribe.

For several reasons it is desirable, that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number, in which is the first lesson of the course.

New Book.

E. L. Kellogg & Co., of New York City, have issued "Talks on Teaching," by Francis W. Parker (Quincy). Probably no volume will attract the attention of American teachers so much as this. The interest created by Col. Parker in the Quincy schools has been unparalleled. All through the country teachers are asking the question, "What are these New Ideas?" This volume answers the question. Price, one dollar.

Notice.

Our stock of the Centennial Picture of Progress, 22 x 28, being exhausted, and the plates, from which it was printed, destroyed, we can no longer be sent free as a premium. We, however, have a stock of size 22 x 40, finely printed on heavy plate-paper, which will be mailed with a key as a premium, for 25 cents extra. Many thousands of this picture have been sold by agents at \$2 per copy. There is no more interesting and valuable picture for schoolroom or office than this.

☞ To those subscribing at club rates, the book will be sent (in paper) for 25 cents; (in cloth), 50 cents extra. Price of book, by mail (in paper covers), 75 cents; cloth, \$1. Liberal discount to teachers and agents.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person desires, the columns are equally open to him to say so and tell why.

"A thing of beauty is a joy forever"—a maxim that may be justly applied to D. T. Artistic recently published "Hand-Book of Artistic Penmanship," price seventy-five cents, in paper, for one dollar. We will fill all orders for the same on receipt of price.—*Student's Journal.*

SEVENTEEN AND EIGHTEEN.

Oh grandma sits in her chair alone,
And in the house with tangled hair,
I'm up to be married, oh, grandamma,
I'm going to be married, ha, ha, ha, ha!"

"Oh, grandma smothered me when I was young,
You know, my dear, it is a shame thing!"
The soldier and his grandamma,
I'm going to be married, ha, ha, ha, ha!"

Then grandma looks at her seven years,
And smugs up a woman's lips and fairs,
You know, my dear, it is a shame thing,
I'm going to be married, ha, ha, ha, ha!"

Nowhere to live when the house burned down,
Years of fighting and all mother drives,
You know, my dear, it is a shame thing,
I'm going to be married, ha, ha, ha, ha!"

But then the smile of patterling feet,
Grandma's knees no find and street,
Song and poetry the feeling day,
Joy and kindness and love all day."

All grandma smothered me when I was young,
And goes down at her wedding-day,
And still she smiles as she drops a tear,
"You soldier not to be, yes, my dear."

Civil Service Candidates.

Eleventhly, in the JOURNAL, it may be seen that the Government makes good penmanship and an elementary knowledge of book-keeping requisite among the qualifications of candidates for appointment to office. The JOURNAL's complete edition of Standard Practical Penmanship, in portfolio case, is a *self-instructor* which will enable learners to conform to the Government standard for good writing. The work concerns, for all elementary and complete writing, but gives twenty-five pages of *fac-simile* written business and book-keeping forms. The "Standard" is sent complete by mail, for \$1.

Pens.

By W. P. COOPER.

At first gold pens had a great run, and were exceedingly popular with the scribbles. As much by fault of dealers and manufacturers, as through abuse and misapprehensions of writers, they lost caste—steel pens taking their place. But for business purposes especially, evidently good gold ones are the pens; and for professional scribble's work, when of the best, they are not surpassed. Our idea alone we mean: this pen's durability (other things being equal) gives them preference over all others. Of course, we find many reasons for commending a good gold pen.

A good gold pen of this sort writes smoother than any other; it moves over paper with ease; shows uniformity, and seldom catches in the paper. It forces more cursive in writing, and hence gives greater ease and legibility; and when once accustomed to these—fairly breeze in—we write far more rapidly than with any other pen.

With the above enumeration of good points, why went these out of the market? People bought these pens, not knowing how to use them; they expected of the pen that it would hear any amount of abuse—as delicate a tool as it was. They landed and tossed it about. All injuries from faults in holding, in use, and in paper, were accredited to this pen. We say, writers are, and have been, careless. We may very likely say the same of the scribbles.

We thought that the steel stub, and the little platina point, would bear the same boxing about and abuse of other pens. All a mistake.

Recalling what we have seen through forty years, we say, this pen has been almost universally abused. Nineteen writers in twenty would rap the platina point on the inkstand; hosts of people would use the pen for years—treating it exactly as they treat steel pens; never examining the delicate structure of the pens at all. The points were sure to be displaced. Then the pens—of course, worthless—would be thrown away. Perhaps these pens suffer more from borrowing than anything else. We could see no good reason why the pen should not be loaned as well as other things. Lend your razor, your

knife, your watch, your pencil—but never lend a first-rate gold pen. You are accustomed to this pen—your friend is not; you paid for it, and may be careful of it—he looses nothing by breaking it, and is careless. He very likely writes under pressure, and having no habitual care of your pen, abuses it. You, very likely, may have learned how to use and care for it—not so with him. Suppose you venture to lend your pen to a expert and the careful, at first; next, you will try to loan it to any one.

The very remarkable feature of this pen is its point, or the two points imbedded in a soft metal. At its extreme tip end you find a particle, as, we may say, of platina. These delicate drops, or particles, are easily enough displaced. Of course, you must always carry these points clear of any substance. If you will look after these while you will use these care for them habit. Many keep these pens unguarded by a case—a thing not to be thought of; when not in use, the pen may as well be protected by the case-cap as exposed to injury. You next feel a pocket in which the case will not be jammed, and in this pocket, carefully pocketed and guarded, is the only proper place for your pen when not using it yourself.

WHAT ABOUT BUYING?

You are a scribe, or, perhaps a student; you want a first-rate gold pen; you step into the jeweler's to buy one: a good one would be worth to you ten dollars. The jeweler hands you a card with a donee splendidly put up. He gives you leave to try them. (This, remember, is a courtesy.)

And, the platina points are skillfully set in, the pen will bear proper grinding to give the right finish and point. The extreme points are generally cut with, not a square, but an under bevel, and they are cut off too much. The points of the two abas together make the real pen-point. These, often finished and polished with great care (all of the edges being slightly rounded), will rope and scratch.

Hold your pen up—the point being in a line vertical to the eye; look carefully and directly at the end of the point; if it is in every way a superior pen, the double point will be round, instead of square, and very smooth, and together form almost a complete point. The points or nibs, of course, should, in size and thickness, be exactly alike. If a pen write easy, fine and clear, and produce and shade the stem easily, (having a lively and strong spring), it has good points to commend it. Now, it may happen that the very first pen you try is a good one. If so, put up the card, take the pen—you can do no better. I say this, because there can be no use of your soiling pens, or more less by trial, that you don't mean to purchase.

The quantity of gold in a pen has very little to do with its value to you. Let me say to you again, you ought not to try pens at all unless you hold them nearly in a correct and square position. If you can't do this, let another, who holds the pen properly, try them for you, under your eye, and you select or shun your pen. Once in possession of a first-rate gold pen, as I said, never part with it, but learn how to



The above cut represents one-half of page 24 of Davis's "Hand-book of Artistic Penmanship"—a 32-page book, giving all the principles and many designs for flourishing, with nearly thirty standard and artistic alphabets. Mailed free with further notice, in paper covers (25 cents extra in cloth), to every person remitting \$1 for a subscription or renewal for the "Journal". Price of the book, by mail, in paper, 75 cents; in cloth, \$1.

You handle them awkwardly, or carelessly; of course, the merchant is uneasy. He may manifest impatience. Well, don't get offended, my friend! Yourself dips them, one after another, carefully in ink; having tested a pen, carefully remove the ink, and replace it on the card. Many a dealer has got sick of the business, because pens were injured and cards soiled.

The largest pens are not likely to be the best. Medium size, and dollar or dollar and a half pen is, for many reasons, likely to be the best pen for your use. Carefully try the inked points, one after another, upon paper. If the hair-lines, the shades, and the spring please you, why try another pen? If you are a record-writer or accountant, you want a hair-line not very fine, but smooth and clear; above all, the pen should make a clear, smooth line, side-ways, to right or left, rather than a wavy line. You must not expect good hair-line pens. You hold the pen so as to press both points alike.

If the pen gives a very fine line, it may fall in free, smooth shading. Try small t and d, and the e. A ropey hair-line is a serious objection. You want a pen limber enough to freely shade, and stiff enough for power and strength. The spring should not be slow, lazy and heavy, but quick and firm, nimble and lively. To get such a spring, look for a thin barrel, and rather firm, hard plate. Merchants purchase different styles. Different makers have different styles. Some prefer thick plates or barrels, made abnormally thinner at, or near, the point. But thin bowls, barrels or plates, are the best. If the composition of the pen is just hard

take care of it, and never lead it. The majority of persons write under excitement, and under this excitement always grow careless. I never hunted with more than one man who would not, as soon as game was started, get excited and careless. Many are, then, more likely to recklessly kill than any game about; so with pen-hunters. The slightest blow of either pointual point on any hard substance is likely to ruin the pen. The borrower forgets this, raps the inkstand, and your pen is gone. Dip the pen yourself in the ink carefully. Never forget this: form a habit of handling the pen in one way. Always keep a good ink-lid-remover; put the pen up clean, and never undertake with this pen a shade beyond its ability. Again, never think of grinding, filing, or sharpening your pen. If you should bend a point, very carefully replace it, and s'p.

If it is your luck to get one of these pens when you have said so much (providing you are a possible scribe) on your work will be beneath your rather a pleasure than a task. You will write faster and easier, and far more legibly, than with any steel pen. It will give to your sentences a peculiar grace; and page after page will pass from your point with the legibility and uniformity of print.

In an article heretofore about other pens we may add some few things further about the gold pen. I have said so much because, as I said at first, I think these the best business or practical pens in the world, and for many ornamental purposes not inferior to any other.

REMARKS.

Had manufacturers, in the first place, and

steadily on, aimed to complete the pen—studying to develop and perfect its writing qualities—rather than to force sales of stock on the attraction of points, finish and put-up; and had purchasers aimed not only to get the use of these pens, but to care and preserve their good qualities, the pens today would, no doubt, have been the universal favorite, standard, practical pens—everywhere satisfactory, and everywhere in use. Thus everywhere avoiding the necessity of not only breaking in a new pen every day, but every day, or week, replenishing our stock, and being steadily discommoded by the untoward stiffness and unattractiveness of steel pens. We venture this assertion in conclusion: Perfect these pens; let the public use them, and American chirography will go up twenty per cent. in quality in a very short time.

An Autograph of Lincoln.

An interesting incident, developing further the peculiar characteristics of the late President, Abraham Lincoln, was brought to light at the Adjutant-General's office, War Department, several days ago. It appears that during the late war a drummer-boy, who had enlisted in an Illinois regiment, was taken ill during service and had to be sent home. Owing to various complications he could not receive a surgeon's discharge for disability. His case being serious and his discharge necessary, his mother applied by letter to President Lincoln for the desired relief. Mr. Lincoln at once indorsed the letter: "Discharge this boy: A. Lincoln"—and returned it to the mother, and her

soo was shortly afterward discharged. Since the war the drummer has died, and lately his mother applied for a pension. The papers were forwarded to the Adjutant-General's office, and there was a mighty effort among clerks and officials to secure the indorsement in Mr. Lincoln's own handwriting as a souvenir, the idea being to substitute it with a "true copy." The relic-hunters were hulled, however, and the papers, according to law, will be preserved intact.—Washington Post.

Some weeks ago we made from the *Neue Freie Presse* a translation of a letter addressed by Mr. Darwin in 1873 to Mr. N. D. Doedes, of Leeuwarden, Holland. Through the spontaneous courtesy of this gentleman we are now enabled to present the great naturalist's *ipissima verba*. They are as follows:

"It is impossible to answer your question briefly; and I am not sure that I could do so even if I wrote at some length. But I may say that the impossibility of conceiving that this grand and wondrous universe, with our ourselves selves, arose through chance, seems to me the most *absurd* argument for the existence of God; but whether this is an argument of real value, I have never been able to decide. I am aware that if I admit a first cause, the world still craves to know whence it came and how it arose. Nor can I overlook the difficulty from the immense amount of suffering through the world. I am, also, inclined to defer to a certain extent to the judgment of the many able men who have fully believed in God; but here again I have no poor an argument. This is. The safest conclusion seems to be that the whole subject is beyond the scope of man's intellect; but man can do his duty."

Distinctions in Handwriting.

AND VALUE OF EVIDENCE IN MATTERS OF FORGERY.

The question of the value of expert evidence in matters of forgery is daily becoming more of interest. It is not an uncommon occurrence to hear the expert questioned as to his method of detecting a forgery. There has been an attempt to reduce the testing of handwriting to simple mathematical calculations. The idea endeavored to be evidenced rests on the basis of proportion of the length and breadth of letters. This will not detect a "tracing" forgery. The error in matters of handwriting is large. It cannot be measured to the proper standard. Every man's handwriting has an expression of its own. It has, if the word will be permitted, countenance. This expression, countenance or character, is peculiar to every handwriting, being unlike that of any and all others. As in all nature so in handwriting. The common and trifling remark that there are no two leaves of the forest exactly alike, can, with equal verity, be said of handwritings.

Just as the characters of men differ—just as they differ in feature, face and form do their handwritings differ. That you may find two men (or two manuscripts of different hands) strongly resembling each other is within the experience of every one. A failure to detect the difference is the result of a want of familiarity with the man's scripts and short acquaintance with the men. Recognition of the difference between them readily follows intimacy. The writing academy will furnish examples of the nearest approach to the great similarity in handwritings. This is due to an artificial state of circumstances. Generally the master writes for or furnishes a printed copy to the pupil. These "models" are for the student's eyes. Each one strives as best he can to imitate the copy, not before him. Consequently when the imitations are made there is a pronounced resemblance between the writings. Leaving the academy, the writer's power being untrammelled, their handwriting has that character or countenance which their peculiar temperament and physical formation compel them to accomplish.

This expression, this countenance, this individuality, is not affected by the materials employed. It remains, though gold, steel or quill pen be used on smooth or rough surface; though chalk or enamel be used for the letters; or, no matter what the writer's materials will be, the character of the penmanship will be always apparent, and can be recognized with a facility as great as the writer himself would be whether in health or in sickness, drunk or sober. There is a difference, but the individuality remains the same. Strange as it may appear, if the doubting will experiment they will find that no man can cover a sheet of paper with his signatures and make them all exactly alike; that is to say, no two of them can be placed one on the other so that the corresponding lines and pen strokes would coincide, precisely cover each other.

An expert could copy any one of them, which would coincide better with the one imitated than any two of the original writer's. The reason for this is, the expert makes a *fac simile*, measuring and drawing it accurately. If there be a failure of exact coincidence, it is due to the want of skill in the expert; his work is badly done. The inference may be made from this that so able expert may so perfectly imitate a signature as to preclude the possibility of detection. This by no means follows, for the very fact of the exact coincidence would be the best evidence of its forgery, since no man can write his signature so as to make it exactly coincide. The signatures which are forged with most success, and with least chance of detection, are those which it is commonly supposed are the most difficult of imitation. Conspicuous and singular peculiarities in all nature are easily imitated. The mimic's talent lies as much in seeing some marked peculiarity of his subject as it does

in imitation. The peculiarity of walk, look, bearing, etc., when imitated often recalls to mind the person possessing it, without even the mention of his name. Men who have peculiarities of physiognomy are the best subjects for portraits. The caricaturist simply exaggerates peculiarities, and this is his art. This rule applies to signatures with equal force. The writer who signs with absurd scribbles around about his name, or gives a peculiar shape or shape to certain letters, instead of, as he thinks, protecting himself against forgery, is but leading his best aid toward its successful accomplishment. He who writes a simple, bold, free hand will shame the forgery, because, however correctly it may be measured and drawn—the process is slow and the copy will lack the freedom of the original. That signature is best protected against forgery which is most simple, most regular, most free from all absurd singularities. Its simplicity is its protection. And now, as to experts. It does not follow that because a man's occupation brings him in constant relation with different handwritings that he is necessarily an expert in detecting forgeries. Because a man is a writing-master, an artist, an engraver or a bank-teller, does not by any means make him an adept in discovering imitations. Such pursuits may educate a natural aptitude or faculty—they cannot create it. Constant exercise will improve this as it will any talent, and it is true in this in other faculties—that great natural capability without, may out equal mediocrity with, exercise. There are few men who can recognize one bay mule from another in a drove without some distinguishing mark with different trader can, and that by the head alone. His eye is trained.

It would be wonderful if all men were experts in handwriting. It requires some study, some practice and much natural power to excel in this respect with any approach to superiority. Even in oil paintings an expert readily recognizes a forgery. Every artist, like every penman, has his own style of painting. An expert, familiar with the character or style of painting of different artists, could if all of them were set to copy a single picture, tell the copy of each. And it can be said with equal truth, that if a dozen forgers were each to forge a single signature, an expert familiar with the single signatures could tell the different forgeries from each other and from the original. The character and expression of each imitation has an individuality. So far the reference has been to signatures; how is it when a whole document is forged, a will, etc. In this case there is no original from which to draw and form each word and letter. Other documents written by the hand you are imitating must be studied.

It is almost impossible to accomplish this so as to deceive an able expert. Success in making a forgery will not be attained by accuracy in imitating the peculiarity of crossing the 't' or the curve in the tails of the 'a's and 'g's. This is easily done. It might deceive the inexperienced. It is in these instances, forgeries of entire manuscripts, that the expression, countenance or character of the penmanship must be the only criterion of the forgery. On experts in general but little reliance can be placed, as matters of this kind are now conducted. The Court appoints the experts named by counsel. Counsel (or the client) has already chosen the expert and knows his opinion. He has been adverse to him he will summon him whether the Court has appointed him or not. It is pretty sure that in expert will be put on the witness stand by the side against whose claims he will testify. It is to be hoped that the day is not far distant when this evil will be remedied.—*New Orleans Times and Democrat*.

Mr. Nettie was recently married to Miss Thorne. That's what you might call a "prickly pair."

Reminiscences.

By E. L. BURNETT.

As I write the heading of this article the door of our office is opened, and, with a "Hello, Burney!" in rushes my old-time friend, R. H. Habbell, a.k.a. "Uncle Sid." "What are you driving at? Drop that confounded quill, and take a ride with me!—and—" a smile breaks over his monocular countenance, "What! at your old tricks again? Writing for the papers! How many hours have you wasted writing worthless articles, paying postage and having them returned rejected!"

I confessed to the act several times; but, with some pride, to the one or two that have been accepted, and, as the habit is formed, I still persist. But I shall not be disappointed to hear of the consignment of this to the waste-basket.

"Why, the title, Burney! The boys will think you are an old man! What are you going to write about?"

"Penmanship, of course! I and penmen I have met."

"Burney; don't you do it! They get enough of it. Write some poetry on Spring; they will appreciate it more."

I see he is laughing at me; and I am determined more than ever to stick to title and article.

"Oh, Sid, Burney, how far back can you go? I don't think you can bring forward anything new for this time."

"How far back? Let me think. Three—six—six—twelve—thirteen—yes, fifteen years since I first became interested in penmanship. More than half my life. Yes, I think I can write something new, knowing that I have met a great many penmen. Having travelled all over the country—visiting Business Colleges, teaching, writing cards and doing pen-work in general—having met a great many of the 'old-time,' and a great many that we seldom hear of—yes, Sam, old boy, I think there is subject enough for an article; don't you?"

"Yes, I think there is, Burney. So I will leave you. Good-bye."

With a rush he is gone, and I am left alone with my subject.

Fifteen years! I look back over that period of time, and it brings to my memory many a curious adventure—many of them laughable; many, serious. I think of the places I have seen, the time passed in each; and I begin to think I am growing old. Fifteen years! Not that I have been in the ranks that length of time! Oh, no! It is not quite seven years since I taught my first writing-class.

My mother having died while I was quite young, I was consigned to the care of an aunt, who resided in the village of Lyons, in the northern part of York State. My cousin Geo., (or A. E. Burnett, as he is known by the fraternity), was teaching penmanship, if I remember right, at the Eastern Business College, in Rochester, at that time, and has been, for the past twelve years, Superintendent of Penmanship in the Public Schools of Cincinnati. During the summer months, Geo. would be home, and one or more penmen from some part of the country would be there also. In fact, it was a general resting-place for the boys. I can remember seeing the great John D. Williams, J. V. R. Chapman, Victor M. Rice, J. W. Lusk, A. R. Dutton, and others, whose names I have heard of since, evening I have looked on with wonderful admiration, being flattered. A. R. Dutton was my favorite in those days. Perhaps he remembers it not; but his slight-of-hand tricks interested me at that time far more than the penmanship. He gave me, one day, a small iron hatchet (which he had picked up on the street), with the remark, that it was the same one our late George Washington cut the tree with; I laid it by with reverence; but in a short time the romance wore off, and with the same old story I traded for a hatchet. It is very seldom I hear of old Mr. Dutton now; and it is many years since I have seen him; but the memory of his tricks and his genial

countenance will ever remain fresh and green.

Of John D. Williams I can remember but very little. He came to the house but twice while I was there, and remained but a short time. Geo. inveigled him into flourishing birds, one evening, and he flourished by the dozen. I have one of them now, and, also, the penholder he used in making it. I cherish it very highly, and have put it away with other relics. For one thing I am indebted to John D., and that is, the name of Burney. It has stuck to me like a brother from that time till the present.

Another character who used to interest me a great deal was the late Henry D. Stratton. On the morning of his first arrival some one had been telling me a tale of a doctor in the West who had in his office two students who were bent on practical sport. The doctor had a movable skeleton. The students were in the habit of bequilling the youth of the town in for an interview. They would then spring the skeleton, and, of course, there would be an empty space in the air where the boy had been. One day, while they were at this business, the doctor came in, saw the proceedings, and thought he would make it all right with the boy by calling him back and explaining matters. The doctor (being a long, lean, lank specimen of humanity) went to the door, and, with the remark, "Come here, my boy!" was somewhat surprised to hear, in return, "Oh, no, you don't! You old duffer! Can't fool me if you have got your clothes on!" I know you. I was in the front yard, when, looking down the street, I saw the skeleton coming: long, lean, and lank; dressed in black, with a small valve in his hand. I forgot now whether he came over the fence or through the gate, but, any way, he got away in a very short time, and soon proved to himself to be Henry D. Stratton. Even to this late date I never hear his name but that old story and his appearance on that day flash before my mind. He was very quick, and always looked to me as if he was loaded down with business. He was, also, very restless. One minute he would put me on the head, while asking a question; but before I could get ready to answer he would be off. Consequently, we never had any conversation with each other.

I am taking considerable space, without writing much sense; but as there is an old saying that "the old countenance now and then is relieved by the best of men," I will conclude by writing of one who yet lives, but has wielded the pen longer than any of us, and who can yet put the boys in the shade with his *Spencerian* Curve. I refer to that veteran, A. S. Pratt, or "Uncle Sid," as he is known in the place where he resides. I shall always remember my first visit to "Uncle Sid" with pleasure. He is over eighty years of age, but yet has the same love for the beautiful in pen-art. Last winter he taught a class in the same school house where he first taught, fifty years ago. I was sorry when the time came for me to leave. The old gentleman tried hard to have me remain over night, but circumstances would not permit of my doing so. As an inducement he took me in his front room, and, with a *Spencerian* flourish of his hand, said: "Within this room Father Spencer has slept, and, also, most of the boys—Williams, Dutton, Bates, McCray, and all the old-timers; stay with me this night, and you can sleep here. When you wake in the morning you will be the best penman in the country." I could not stay. Therefore, I suppose I threw away the only chance I ever had of becoming the best penman in the country.

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By CHANDLER H. PIERCE, of Keokuk, Iowa.

1. What determines the form of a letter in business-writing?
2. What determines the form of a letter in professional-writing?
3. What determines the form of a letter for amateurs and beginners?
4. What determines good taste?
5. Do the fingers assist in shading?
6. Is the weight of the hand the same in all the movements?
7. What determines the slant of the first part of *a*, *d*, *g*, *g*, and one style of *c*?
8. How is shade produced directly?
9. What is the best method of developing forearm-movement?
10. What is the plan of development?
11. Is penmanship as susceptible of subdivisions of topics as that of any other subjects?
12. Can small writing be produced with any degree of skill, without the ability to execute other classes of work?
13. Is small writing a high or low order of development?
14. Is one department of work dependent on another?
15. Should penmanship be considered philosophically as well as mathematically?
16. What is mathematical criticism?
17. What is philosophical criticism?
18. Should the designs for tracing be executed by pupil or teacher?
19. What is the slant of the last part of the standard capital *K*?
20. Of *R*?
21. How is a torn formed?
22. How is an angle formed?
23. Why is it easier to obtain the slant of figures than letters?
24. Does the holder change direction in the execution of work?
25. Does the holder move in the direction of itself in execution?
26. What is the best method of securing the proper slant of *a*, *d*, *g*, and *g*?
27. What determines the spacing of third part of small *k*?
28. Is all of the second part of small *k* above one space in height?
29. Is the turn of the last part of standard *K* and *R* the same as those of the small letters?
30. Why is the second part of standard *A*, *M*, and *X*, so difficult to form?
31. Why is small writing so difficult to execute?
32. Can capital *O* be produced in the highest order of skill by making first part higher than second?
33. What about second part of *V*, *I*, *Y*, *X*, *W*, *H*, *K*, *T*, *E*, *P*, *B*, *R*, *D*?

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No. 26 BROADWAY.

New York

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THE CO-OPERATIVE

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New York

B

The above cuts of paper and letter headings are photo-engraved from pen-and-ink copy executed at the office of the "Journal," and are given as examples of the practical application of pen-drawing to business purposes. The letter-heading is engraved two sizes from the same copy.

Is It a Lost Art?

Penmanship seems to be an accomplishment that is rather going out of fashion, and even in advertisements the choice that used to be so common when a boy was wanted that he "must write a good hand," rarer than ever. In many of our schools and colleges penmanship seems to have comparatively no attention bestowed upon it after the writer has become able to write characters fairly legible. Boys are left to drift into a handwriting of their own, and a terrible possession some of them obtain, as any editor or merchant who has a large correspondence will bear witness.

Perhaps telegraphic and telephonic correspondence and type-writers may have something to do with this; the typographic pen certainly has much to do with rendering even the writing of a fair penman less legible than that written with a gold or steel pen. Then again there are those who affect a strange, scratchy or scrawly hand-writing, and indeed an illegible one as a mark of character, pointing to that of Chouteau or Carlyle or some other distinguished person as an evidence that noted personages were bad chirographers.

A piece of illegible and badly written manuscript is as much a slovenly piece of work as a half-washed face, tumbled hair or a dirty tablecloth, and no one of the "three R's" is of more importance than that which enables the possessor to save his correspondents, friends, and all with whom he communicates by writing, the labor and trouble of doing half the work that should have been done by him, if he inflicts a clumsily written and illegible scrawl upon them.

The long, spider-like handwriting of young ladies of the present period is one of those afflictions which is doubtless thought

by most who practices it to distinguish them as belonging to good society, but which only answers the purpose of an increased consumption of stationery and the calling forth of expressions anything but complimentary to the writer.

A good, fair, round and legible hand, devoid of ornamental flourish, may be easily acquired by youth of ordinary capacity from proper instruction; it is more than an accomplishment, it is a necessity—but as an accomplishment it is a good marketable article in the employment market and promises as to continue.

Let parents and guardians look to it that the children under their charge are taught to use the pen skillfully and easily.—*Boston Commercial Bulletin.*

Scraps.

Turpentine will remove ink from white wood-work.

A manufacturing company, using a type-writer, received from a Western agent an indignant letter, which said: "You needn't print any more letters you send me, for I want you to understand that I can read writing."

A compositor who was puzzling over one of Horace Greeley's manuscripts, eagerly and savagely observed: "If Holshausen had seen this handwriting on the wall he would have been more terrified than he was!"—*Unidentified Exchange.*

P. M. G. Key is about to issue an order prohibiting the placing of stamps upside down on letters. Several postmasters have recently been seriously injured while trying to stand on their heads to cancel stamps placed in this manner.—*Middletown Transcript.*

"Pa, I wish you would buy me a little pony," said Johnny. "I haven't got any money to buy you a pony, my son. You should go to school regularly, my son, study hard, and become a smart man, and come of these days, when you grow up, you will have money of your own to buy ponies with." "Then I suppose, Pa, you didn't study much when you were a little boy like me, or else you would have money now to buy ponies with, wouldn't you, Pa?"—*Texas Siftings.*

A LOST LOVE-LETTER.—Five years ago a maiden fair, whose home was at a little town near Macon, Ga., anxiously awaited an important letter from her absent lover. Days passed wearily. The sighing lass haunted the Post Office, but the Postmaster's face always wore that look of exasperating quirkdom common to those from whom expected things never come. The maiden thought that her heart would break, for she realized at last that her lover was faithless. The scene shifts. It is September, 1881. Lo Macon dwells the same lady, but she is now a happy wife with two children. She, therefore, is surprised when from the town of her youth comes a letter bearing a superscription to her maiden name that derived from her husband. An accompanying note from the postmaster explains that in tearing away some of the boards of a letter-case the missive was found. The envelope is postmarked "1876." The lady speaks the baby to keep it quiet while she eagerly devours the contents. Heavens! It is from John, who proposes in glowing words and begs for a kind reply. The lady's husband also enjoys the letter, and, out of curiosity, communicates with relatives of the former lover. It is learned that he is a happy Chicago pork-packer, with a wife and three sons.

An Amusing Court Scene.

A young Austin lawyer was appointed to defend a negro who was too poor to hire counsel of his own. After the jury in the box the young lawyer challenged several jaymen whom his client said had a prejudice against him.

"Are there any more jaymen who have a prejudice against you?" whispered the young lawyer.

"No, boss, de jay am all right; but I want you to challenge de judge. I has been convicted under him eberal time already, and maybe he is beginnin' to hab prejudice agin me."

The young lawyer, this being his first case, took the advice of his client, and, addressing the Court, told the judge he could step aside.—*Texas Siftings.*

The Superintendent of the Public Schools of Richmond meeting Colonel Ruffin, with whom he is quite intimate, said: "I see the *Whig* says that when you get to heaven you will amend the two commandments; and that's too much your way, any way, and you know it." Colonel Ruffin replied: "You ought to be thankful for it, for I don't die before you and go to heaven and have the commandments amended you cannot get in."—*Richmond Whig.*

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- 6-Silk plush, with handle, 10c
- 7-Russia Leather, red, 4x6, 10c
- 8-Russia Leather, red, 4x6, 10c
- 9-Russia Leather, red, 4x6, 10c
- 10-Russia New York or Linum, 10c
- 11-Elegant Pocket Companion, 10c
- 12-Elegant Gift Pocket Companion, 10c
- 13-Elegant Gift Pocket Companion, 10c
- 14-Elegant Gift Pocket Companion, 10c
- 15-Elegant Gift Pocket Companion, 10c
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It is necessary to point out that many of the fancy inks at present in vogue are only dyes, which form no chemical combination in the paper, are soluble in water, and can, therefore, if necessary, be simply washed out. The pleasant flow from the pen, and non-liability to thicken, of some of these inks, are due to their being only solutions of color, but the use of them for writings of any importance is dangerous.

A true ink should form a chemical combination in the fibre of the paper, due to the action of the air. This deposit is absolutely insoluble in water, and when the ingredients in the fluid ink are properly proportioned, the black so formed remains unimpaired for a great number of years.

BLUE BLACK



BRITISH JAPAN

FLUID.

INK.

BLUE BLACK FLUID writes a beautiful blue color, from the action of the air on the writing, turns black, and becomes as intense as can be desired.

It combines three important qualities—FIDELITY, COLOR, and DURABILITY—and is absolutely reliable for all business papers.

The easy flow from the pen, beauty of initial color, and perfect freedom from tendency to get thick, render it superior to any similar preparation, and it is particularly well adapted for use in hot climates.

BRITISH JAPAN INK—Flows from the pen an intense black. It is specially adapted for use by persons of weak sight and for card-writing. If by long exposure in the inkstand it should thicken, add our BLUE-Black Fluid.

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Box Steel Pens 50
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VOL. VII.—No. 6.

"The studious Mind, determined to prevail,
Will from its programme strike the one word, Fail."

This little chart (Copy 4) gives a review of the small letters, capitals, and figures. It is designed for study and practice. The heights and widths of all the script forms are shown by the lines and spaces.

Go through with the letters from the beginning; note the height and width of each letter, and the number and character of strokes composing it; also the position and form of shade.

In short, master the alphabets and figures, mentally and mechanically.

A few months ago, appeared in the JOURNAL an article from the pen of Professor Wm. P. Cooper, of Kingsville, Ashland County, Ohio, which contained valuable suggestions for drill on capital letters. Our pupils would derive great advantage from a review of that article. An acquaintance with Professor Cooper, extending from my boyhood, over a period of more than a quarter of a century, enables me to appreciate the man, his ideas and skill. His mature suggestions through the JOURNAL are worthy to be treasured by our rising generation of writers throughout the country.

COPY 5.

A A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

We have here an alphabet of capital letters modified, and in many respects simplified. The abbreviated forms have appeared in groups in previous lessons. Their presentation in alphabetic order will help to give a clearer idea of them to our pupils. The set is for free practice. It would be well to write it through, making each letter begin a word or name.

COPY 6.

a an. b bon. c can. d deed. f fief. g gong. h her. i in. j join. k kin. l lie. n on no. p peep. s is. t tent. u us. w we. y my. z oz. 1234567890 1/2

Our last copy for this lesson appeared first in Lesson VIII., as you may remember. It reviews most of the small letters, and shows what forms may be modified or abbreviated, to advantage, in business.

These economies in writing may be made your own by practice, and be the means of saving much valuable time and exhaustive labor during the years of a busy life.

A special invitation is here extended to our pupils in penmanship who followed the lessons in the JOURNAL, to come to the Convention of the Business Educators' Association of America, to be held in Washington, D. C., beginning July 10th, and continuing four days. We know, if you come, you will be delighted with the Convention, and with your country's capital.

Ashamed of Mother.

BY MARY E. MARTIN.

Old farmer Weaver left this world without disposing of the many broad acres he called his own; and his pretty daughter Jennie came into possession of his wealth. Not a friend had Jennie but her old maiden Aunt Rebecca, and even would it all have slipped through Jennie's unworshipful fingers but for the generosity of the old lady kept over her. "Don't you dare to do it, Jennie Weaver!" was the usual exclamation Aunt Rebecca would burst into the room with her spectacles set up on her nose, and her cap-strings flying whenever she saw a tenant, or an applicant of any kind, enter the house. Without even waiting to know what his business was, the discredited individual had to retire, for Jennie did not dare resist Aunt Rebecca's will.

"I tell you, Aunt Rebecca," said Jennie, after one of these interviews, "I must have an agent to attend to my affairs."

"Have an agent, Jennie Weaver?" screamed the old lady; "what for? To cheat you out of everything you've got? You will end your days in the poor-house yet! Only yesterday you lowered the rent for that lazy Bill Mitchell. I don't know what you wouldn't do if I didn't look after you. Give me them keys; you ain't going to touch them papers in that secretary unless I am present."

Jennie, from force of habit, handed the keys she held in her hands to the old lady. The next moment a soft flush stole over her face, and she was angry with herself for yielding. But what was she to do? Since her mother's death Aunt Rebecca had ruled over her; now she was not strong enough to throw off the yoke. Although farmer Weaver was a rich man, Jennie had only the education that could be gotten at the district school. Her attendance even there had been so irregular that she could learn but little. When asked by her teacher why she was absent, her answer would often be: "I had to stay to hand tide; they were laying a drain, and were short of hands." It was not strange, then, that although now quite a grown young lady, she was as obedient as a child, and was so ignorant that she could scarcely write her own name.

To do Aunt Rebecca justice, in all her meddling with Jennie's affairs she only had her interest at heart. She would have been glad at any time to have seen her married to some good man who would have taken the whole business from her hands. Ever here she had her anxieties: a husband could spend Jennie's money; and Aunt Rebecca began to look about her for the right kind of a man. It was with a smile of satisfaction, then, that Aunt Rebecca, one evening, opened the kitchen-door at a sound of a low tap. There, standing before her, was Moses Powers, who had taught the district school for several years. He had worked his way into the goodwill of the simple country people by transacting nearly a little affair of business for them. It seemed intricate enough until his quick brain made it clear to them.

The sinking sun set in rays across the kitchen-door as Aunt Rebecca opened it, and saw Moses standing on the steps.

"Good evening, Miss Weaver," he said; "I have brought you up some fine-flavored trout for supper. I have been fishing in the stream that runs through the farm, and

thought it nothing but right to bring you toll." He handed, as he spoke, the largest half of what he had caught, to Aunt Rebecca.

"Well, Mr. Powers," said Aunt Rebecca, "now you must stay and help us eat them."

"You tempt me, Miss Weaver, for I know that no one in the country can cook fish equal to you, so I will stay."

In a few minutes Moses Powers had thrown off his coat, had dressed the fish, and was helping Aunt Rebecca to cook them. With many a flattering word he brought the smiles to the old lady's usual grim countenance.

It had been this way for some time back; that feast of game, and the rarest of fruits, he had left at Aunt Rebecca's kitchen-door, and was always prevailed upon to stay to tea. After chatting awhile longer, this evening, with Aunt Rebecca, he said: "I think, Miss Weaver, while you are putting supper on the table I will go and look for Miss Jennie."

He found her bringing in the milk—two pails, full to running over. "Let me help you, Miss Jennie," he said; and before she knew it he had taken the pails from her hands and was walking by her side.

"Just the men," said Aunt Rebecca to herself, as she passed from the pantry to the table with a pitcher of rich cream, and saw them walking together toward the house.

"Just the place I intend to have," said Moses Powers to himself, as he deposited the pails of fermenting milk at the dairy, and then went in with Jennie to supper.

One morning not long after Moses Powers called, and asked to see Jennie alone. Aunt Rebecca, with many mysterious signs and nods, bade Jennie to go into the parlor where he was waiting. Jennie lingered long at the side

ball-door before she went in. She had seen this innocent coming for some time. She had a struggle now with herself before she gave up her freedom, and hesitated as she stood at the side-door, looking out. Tom, a boy hired at the farm, passed the door, and, looking up, said: "Your Aunt Rebecca's getting ready to go into the parlor." Jennie hesitated no longer, but went in; it could be only a choice in tyrants. So it ended, at last, that between two strong wills a weaker yielded, and inexperienced, unworshipful Jennie Weaver became Moses Powers's wife.

They only remained a year on the farm; then Moses Powers took his wife and moved into the adjoining town. His far-seeing eye knew that he could grow up with this town, and, by using Jennie's money,

became an immensely rich man. In the small way in which they lived for many years Jennie became a household drudge, with neither time nor opportunity to improve in anything. Moses Powers had very cleverly gotten rid of Aunt Rebecca in the first months of his marriage, so the heaviest work in the house fell to Jennie's lot now. Three beautiful children were born to Jennie, and if in all her life she had lacked something to love, her whole nature was now satisfied. One boy and two girls were all her own, and she made herself a slave that they might have some of the things that had not come into her own life. Just as little money did Moses Powers let them have as their absolute wants demanded. "Not yet," he would always say; "every cent must be kept in my business; but the day will come when I shall be able to spend what I like."

As her daughters grew older, Jennie became more and more conscious how she lacked in education. More and more she felt it, and her heart ached almost to breaking one day as she overheard her two daughters say: "I tell you, I don't believe mother can even write." This was from her oldest daughter, Ophelia.

"What makes you think so?" the younger answered.

"Well, may be she can," Ophelia said; but I never saw her with a pen in her hand, and if there is any writing to do she always makes me do it. I tell you, I should be ashamed to let anybody know that my own mother did not know how to write—I should be ashamed of her."

"Hush!" the younger answered; "she might hear you."

Hear them she did, and cried over it until she was sick. What a coward she felt herself, she wouldn't dare own to these two children. Above everyone living she would rather anyone should know than her two daughters, as bitterly as she lamented it. The fact was before her—she could not write. She might sign her name, but what else she had known about writing had long been forgotten in the hard, drudging life that had come to her. Now it was too late—she could not go to school again.

When the two girls were twelve and fourteen, and the son sent away to school, Moses Powers concluded that he could now take money from his business to build him a home, and live differently. He built a substantial mansion, with beautiful sloping lawn, filled with trees and shrubs. It was long before Jennie felt at home in it, and every attempt to entertain the new and elegant friends that now began to come into Moses Powers's life was what he thought such a failure that he dropped into the habit of entertaining them at the hotel—Jennie little dreaming that it was because he was ashamed of her.

It was one day after dinner, a few years after they had moved into their new home, that Moses Powers lingered in the sitting-room—something quite unusual. "I have something I would like to talk over with you," he said, as he settled down into a chair. Jennie looked her surprise; it was rarely that he had ever consulted her on any subject.

"I was just going to say," Moses Powers continued, "that I have made arrangements for our two daughters to go away to school. As they need many things that you cannot procure for them, I shall take them with me and spend the Summer with some of my friends. They will see something of refined life before entering school." Moses Powers dressed his task, but he was not prepared for the look that swept over the woman's face.

"What!" she exclaimed. "Give up my children for a year?"

He did not tell her that it was for several that she would have to give them up, nor did he understand why she so suddenly agreed to let them go; but there came a gleam over her that whispered conversation between the two girls. It seemed to ring in her ears yet, those words of Ophelia's—"I do believe our mother does not know how to write." That decided her; they should go—they should never do without an advantage that she could give them. Each year now was bringing her to know of all she had lost.

They came back, after a few years, the Misses Powers, daughters of our esteemed townsman. "Elegant and accomplished young ladies," so the morning papers au-

announced. They were no elegant that their mother felt that they were strangers; no stylish that she felt poorly clad beside them. Moses Powers received very proud of his daughters, and now spent more time at home. For a year or two he had, with the slightest cause, and often with no cause, flown into such gusts of anger and passion that his poor wife had been glad to have him away. Now she hoped it would be different. It mystified her what these gusts of passion could mean. They went as quickly as they came, and did not leave a trace of anger. Poor woman! she little knew that it was to wear out her patience, and force her to live separately. Moses Powers had grown ashamed to present her as his wife. He would not have owned that his wife did not know how to write.

Moses Powers and his daughters went much into society. It was understood, in their fashionable world, that his wife was a little queer—"In fact, just a little—"

said one of his friends to another, tapping his forehead with his finger significantly. So people soon ceased to ask her. Misses Ophelia and Grace Powers were holding a deep and secret consultation in their own rooms. At last, Miss Ophelia said: "I think that it is our best plan. I have talked the matter over with father, and he approves. In fact, thinks it the only course for us to pursue. Father is rich, and we have accepted so many invitations that we must entertain in some way." That "some way" was a ladies' lunch.

"You know," added Ophelia, "that at lunch one of the older members of the family should appear, and that meets our case. I should just like of mortification if any one should find out that our mother does not even know how to write. I have found out that I asked father one day."

"Well," said Grace, "you will have to explain to mother that she must not appear at lunch; for I would not hurt her."

Ophelia did explain, but failed to make her mother understand. "I never heard of such a thing, Ophelia—a mother can't be in the room when the daughters have a party."

"I wonder," said Mrs. Powers to herself, as she went up the stairs to her own room, "what Aunt Rebecca would have said if I had ordered her not to come into the room when I had a party." She laughed a low laugh as she called up the old lady's figure, with her flying cap-strings. Mrs. Powers laughed a low laugh and then sighed.

Cards were sent for the lunch, and the Misses Powers put everything into the hands of a well-known caterer, where there was no such thing as failure. At the very last, Ophelia, when the ladies were to be ready, to be certain not to make her appearance. As she was silent, Ophelia thought she had overcome her with the grandeur of the entertainment.

Mrs. Powers stood at an upper window as the carriages deposited their graceful occupants, one by one, at the door. She watched long after, till the murmur of voices from the parlors told her how pleasant it was for them. At last her housewifely love overcame every other feeling, and she thought she would at least see if everything was in order in the dining-room. She opened one of the side-doors at the inopportune moment when the company were coming in two and two, with Miss Ophelia at the head leading the way with the most approved fashionable walk.

"How-do-do, ladies!" said Mrs. Powers from the door-way, in her most cordial and warm-hearted tones. "I hope you will have a real good time. But, Ophelia, don't walk in that way, or you might topple



Photo-engraved from copy executed by D. H. Farley, professor of writing and book-keeping, State Normal School, Trenton, N. J.



Photo-engraved from original flourish by D. T. Ames.

over!" In an aside she added: "I thought she had broke herself of the habit of walking on her heels; she used to do it when she was a child."

Miss Ophelia and her guests passed on—Ophelia as rigid as a statue; not a sign did she show that she was nearly overcome with mortification.

Mrs. Powers made her appearance again in the parlor, just as the guests were leaving. The two sisters stood just inside the parlor-door, and to several of their guests they made their remarks in quite a high key that seemed to give Mrs. Powers much concern. She lingered after the last guest had left, and said: "Your party must have hurried you; you talked mighty tightly just before they left." Before she had finished speaking, her daughters had passed her, coldly and silently, on their way to their rooms.

It soon leaked out how Mrs. Powers had made her appearance at the lunch. From that time Moses Powers's gusts of passion became more frequent. At last there was to effort made to hide them, and Mrs. Powers appealed to her son to know what they meant. "Father intends to wear you out, and force you to live separately. He will have a fashionable wife, or none."

The time came sooner than even her son thought. Not three squares away a palatial residence had been in progress for some time. Now it was completed in every way. In the Fall, when Moses Powers and his daughters returned from their Summer trip, they took up their abode there; were well domiciled when Mrs. Powers knew not even of their return. Inside and out of Moses Powers's new residence showed where the hand of art had been at work. There was nothing like it in the city. His friends admired the quiet, judiciously made that he had disposed of a partially insane wife, and the fashionable life went on as gay as ever for Moses Powers and his daughters.

Mrs. Powers lived on alone in the home,

while music and dancing went on in the mansion below her. In vain her son begged her to come and live with him and his wife. "No," she said, "no one should be again ashamed of me." She did not let her trouble overcome her. She aroused herself, and determined to improve. Her son found her sitting, looking dead enough, though, when he went in one afternoon. "Oh, my son," she said, "if only I could write!" Then she told him of the conversation she had heard of her two daughters when they were children. "I know that was the beginning of their being ashamed of me. Oh, my son, if only I could write!"

"Did you never know how to write?" curiously asked the son; for he was very careful of wounding her; for he was very

"Yes," she answered, "a little; but I never knew much, and hard work made me dislike to improve, and now I cannot go to school."

"You can learn without going to school, mother," and her son then told her how, every day of the year, hundreds of people were constantly improving their handwriting.

"But not people of my age?"

"Yes," he answered; "people quite as old as you. But you are not old—just a little over forty; and you are very beautiful, still, mother." He then brought her specimens of beautiful handwriting, and showed her the old hand, and contrasted it with the new.

"Do you think I could ever improve like that?" she asked.

"Yes," he answered; and she did. She practiced for many a day, until she did write, and that most beautifully; and she did not cease her improvement with writing alone; she improved in every way. But she could find to her son one day: "It was such a comfort that I could improve in writing, without asking a teacher to show me—such a comfort that I could learn to write in my own hand!"

Mrs. Powers was not, and had never been, a weak woman; but her nature was so kindly that it could not ride it will over the heart-aches and pains of others. Now she was aroused to the fact that she owed herself a duty. There was a classmate of her son's going to spend some time abroad, and through her son's

persuasion she joined this family in a tour of Europe—determined to improve by travel just as she had improved so successfully in writing.

A year had passed since Moses Powers had taken possession of his palatial residence, and he determined to give an entertainment to far surpass anything his friends had given. A long list of invitations were sent out, including the best citizens of the State.

On the evening of the entertainment a long canvas awning extended from the door to the carriage, protecting the guests from any inclemency of the weather. Long strips of handsome carpet kept their feet from any dampness on the pavement. From roof to basement the lights gleamed out into the darkness, and betokened the festivity within. Orchestra played; flowers, in grand profusion, were placed everywhere about the house, making the air heavy with their perfume. The Misses Powers received with great elegance and ease, and when the guests had all been received, Miss Ophelia promenade through the rooms on the arm of the most distinguished guest. She was magnificently dressed, and, as she walked, her diamonds gleamed and flashed; her father, watching her from

a distance, felt content. She was his ideal of a fashionable woman; and, as she smiled here, and there on some guest in passing, and there on some guest in passing, he felt that he had reached that high point in fashionable life to which he had so long aimed. The guests danced or wandered at will through the handsome rooms. At a late hour they left. The house was closed. A sleepy servant or two lingered to put away some forgotten things. Moses Powers sought his couch, satisfied with himself and all the world. The house was still—all were locked in sleep. But one guest lingered, unbidden and unseen, staying close to Moses Powers's couch. Before morning Moses Powers found himself alone with death. He struggled, tried to call, but died—died as unattended as the poorest.

What was the consternation of all when search was made for his will that all of his vast wealth was left to his wife alone! Written, no doubt, in his earlier married life, when some spark of gratitude was felt toward the woman whose money he had freely used. No later will was found, and Mrs. Powers's son wrote to her, telling her how his sisters were left. Back she came from over the sea. What for? To remind them how they had been ashamed of her, but were now dependent upon her? No; to forgive them before they asked as only a mother would. But Miss Ophelia, through all the mortification she felt at being compelled to take half from her mother, found time to hold up the exquisitely-written letter and said: "Grace, this is about the hardest thing to get over yet! I have always said mother could not write, but she writes the most beautiful hand I ever saw." There, in full view, was the beautiful letter their mother had written them before she should see them. But only one knew the weary days it had taken the hand stiffened by years of hard work to learn to write so beautifully.

Letter-Writing.

ARTICLE VI.

By D. T. AMES.

"O blessed Letters! that combine in one
All ages past, and make one live with all;
By you we do confer with who are gone,
And the broad-chested eagle cannot call;
By you the unborn shall have communion
Of what we feel and what doth us befall."

The very low rates of postage, together with the safe and quick transmission of matter by mail in modern times, has made the post a wonderful agency for social, as well as commercial and diplomatic, intercourse, and in these days of universal education when the person who cannot read and write is a disgraced exception, a knowledge of the various requisites for letter-writing is indispensable to any aspirant to a fair standing in the business or social world.

In our former articles we have considered, and presented examples of, business and miscellaneous correspondence. We will now consider what may be styled social correspondence, under this head may be classed all those written communications incident to a lady or gentleman, as active members of society, such as notes of invitation, acceptance, apology, advice, congratulation, etc., etc. While many of these are usually more or less formal in their construction, there is still ample opportunity for a display of the real genius of letter-writing. This will be best done in a free, easy and natural style, as we would speak to, or converse with, a friend face to face. Formality in social correspondence should be avoided as far as possible. There is little satisfaction in recognizing in the phraseology of a letter the standard forms of a text-book, nor is our conception of the genius and attainment of its author heightened thereby; the writer's self should appear in his correspondence.

A note of introduction and reply is properly more brief and formal than are most other written communication; the accompanying forms will serve as examples:

DINNER INVITATION.

Which may be written upon a small note sheet of paper or card, in plain penmanship.

MR. & MRS. A. J. GOODFELLOW
Request the pleasure of the Company of
MR. & MRS. HAMILTON W. WELCHOME,

AT DINNER,

On Tuesday, June 1st.

At Seven o'clock. Lincoln Ave.
R. S. V. P.

ACCEPTANCE.

MR. & MRS. HAMILTON W. WELCHOME
Accept, with pleasure,

MR. & MRS. A. J. GOODFELLOW's
Invitation to dinner, at Seven o'clock,
Tuesday evening, June 1st.

DECLINATION.

MR. & MRS. HAMILTON W. WELCHOME
Regret that a previous engagement prevents
the acceptance of

MR. & MRS. A. J. GOODFELLOW's
Invitation to Dinner,
Tuesday evening, June 1st.

WEDDING INVITATION.

MR. & MRS. CHARLES B. HOPKINS

Request your presence at the marriage of their
daughter,
Miss CORNELIA.

MR. CHARLES LOVERWELL,

On Monday, May 30th, 1883,
At 4 o'clock P. M.,
ST. JAMES'S CHURCH,
Washington Avenue, Boston.

We scarcely need say that forms for invitations must vary to suit a great variety of purposes and occasions, and that we cannot afford the space to here present all these varied forms. They may be found, with detailed information, in "Hill's Manual,"

which is a work we commend to every reader of the JOURNAL. As a household or office book of reference it is most valuable. Several French words and phrases are of such common use in notes and cards that we deem it proper to present them with their definitions, viz.: R. S. V. P., *Repondez, s'il*

vous plait—answer, if you please. E. V., *en ville*—in the town or city. P. P. C., *Pour prendre congé*—to take leave. *Costume de danseur*—full dress, in character. *Soiree d'amuset*—a dancing party. *Ball masque*—masquerade hall. *Fete champetre*—a rural or outdoor party.

LETTERS OF APOLOGY.

Whenever occasion calls for a letter of apology, it should be promptly and courteously written. The brevity of an apology is very likely to be judged by its promptness; a late apology needs for itself an apology.

Dear Sir,

St Louis, Mo. June 12, 1883

Allow me to introduce to you my friend Mr. William H. Compton who is visiting New York for educational purposes in connection with his position as Superintendent of our Public Instruction in this City.

Any favor you may show him will be highly appreciated by him and I yours very truly

John McAdison
373 Broadway, New York

Samuel E. Williams.

Brooklyn, July 23, 1883

Dear Sir—

My daughter Homer requests the pleasure of your company at a small garden party next Wednesday afternoon at two o'clock.

The programme includes a game of Lawn Tennis, in which we shall be delighted to have you take part, as we are aware what an authority you are on out-door sports.

Yours very truly,
Benjamin Barker
25 Broadway, N.Y.

New York, July 24, 1883

Mrs. Alice Barker,

Dear Madam,

I regret exceedingly that my journalistic duties make it impossible for me to accept your daughter's kind invitation.

Please present my compliments to the young lady and tell her that I hope to have the pleasure of initiating her into the mysteries of Lawn Tennis on some future occasions.

Yours Sincerely,
Benjamin Barker

NOTE OF INVITATION.

NOTE IN REPLY.

Mr. W. H. Hamilton presents his respects to Miss Minnie Moore and begs that he may be allowed to wait on her to-morrow evening to the Italian Opera.

Temple Place, Nov. 26th

Miss Minnie Moore presents her compliments to Mr. Hamilton and regrets that a previous engagement prevents the acceptance of his kind invitation for this evening.

245 Fifth Ave., Nov. 27th

214 ADAMS STREET,
June 1st, 1883.

MY DEAR JENNIE.

I trust you will accept my apology for not being present at your birthday party, last evening. Unexpected circumstances prevented me from enjoying the pleasure. I hope to see you soon, when I will explain.

Wishing you the many joys so well

deserve, I am,
Affectionately yours,
EMMA ALWARD.

MISS JENNIE WOOD.

LETTERS OF CONGRATULATION.

Whether a laudable undertaking is crowned with success, or good fortune overtakes us, or a misfortune has been averted, the pleasure is largely increased by a knowledge that friends share with us our happiness, and such are occasions for congratulatory messages. They should be brief, but cordial and hearty in their expressions.

May 24th, 1883.

Please accept my most hearty congratulations upon the successful completion of the crowning work of your engineering skill—the New York and Brooklyn Bridge.

Yours very truly,

CYRUS W. FIELD.
COL. WASHINGTON A. ROBBING,
Brooklyn, N. Y.

In our next article we shall treat of letters of friendship.

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 265 Broadway, New York. Brief educational items solicited.]

School population of Kansas, 357,930.

Alaska is begging that schoolteachers be sent there.

There are in Illinois eight female county superintendents of schools.

The new President of Trinity is to receive \$10,000 salary a year.

The new observatory of Columbia College is to have a paper dome.

The Governor of the Province of Shanghai, China, is a graduate of Yale.

Nathaniel Hayes, of Boston, who died recently, left Harvard University more than \$250,000.

Anbush will soon have a new library building suitable for 230,000 volumes.—*Concordia*.

Rev. Joseph King, of Allegheny City, Pa., was recently elected to the presidency of Hiram College.

Oxford University authorities are thinking of abolishing the wearing of gowns on the streets.—*Bader*.

Barcroft, the historian, is to deliver the Centennial Anniversary Address of Phillips (Exeter, N. H.) Academy.

The National School of Election will hold a session at Cobourg, Ontario, Canada, from July 2d to August 10th.

All the English Cabinet, save Mr. Chamberlain, are University men.—seven Oxford and six Cambridge.—*Asitram*.

A bust of Charles Sumner, valued at \$1000 is to be presented to Bates College by the senior class of that institution.

VERMONT.—Arushah Huntington, an eccentric Canadian, left \$200,000 to be divided between the public schools of Vermont.

The graded schools of St. Paul, Minn., are so crowded that about half of the pupils attend in the forenoon and the other half in the afternoon.

The bequest of Stephen Girard, originally two million dollars, has been so carefully and successfully managed as to be valued at twenty millions.

Albion College, Michigan, proposes to make a new departure in classical education. It will teach all modern languages first, and ancient afterwards.

The University of Vienna is said to have more than 200 professors; the University of Berlin, about 180; Leipzig, 150; Jena, 75.—*Notre Dame Scholastic*.

The new compulsory education law of Rhode Island requires that every child between the ages of seven and fifteen years shall have sixteen weeks of school each year.

Everett graduated at seventeen years; Webster at thirty; Story at twenty; Chandler at eighteen; Longfellow at eighteen; Emerson at eighteen.—*Notre Dame Scholastic*.

Amherst College Library has 43,705 bound volumes; Cornell University, 46,500 bound volumes and 14,000 pamphlets; Brown University, 53,000 bound volumes and 17,000 pamphlets; Columbia College about 55,000 bound volumes; Harvard University, 269,066 bound volumes and 222,427 pamphlets.

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

Professor: "Who was Peter III's mother?" Student (noted for never being in want of an answer): "Why—er—the sister of his aunt."—(Applause.)

In the kingdom of Siam all college students are allowed but one wife. This is shameful. They are putting more wives on every year. After a while they will probably be limited to one. The freshmen should certainly kick.—*College Mercury*.

It takes twenty blows of a hammer in the hands of a woman to drive a tenpenny nail three inches. She misses the nail twice where the kid hits it once. How many blows does she strike in all, and how far can her voice be heard when she strikes her thumb?

A VERY SOLOMON.—Teacher with reading class. Boy (reading): "And as she sailed down the river—" Teacher: "Why are the ships called 'she'?" Boy (precociously alive to the responsibilities of his sex): "Because they need men to manage them."

Student translates: "And you shall eat yourself full for once in your life." Professor: "What does 'full' modify?" Student hesitating, the professor continues impatiently: "Come, come, you are full!" Student: "Yourself." Music by the band.—*Cornell Sun*.

A Brooklyn boy wrote a composition on the subject of the Quakers, whom he described as a set who never quarreled, never got into a fight, never claved each other and never jawed back. The production contained a postscript in these words: "Pa's a Quaker, but ma isn't."

Keokuk Gate City: A teacher in one of our schools propounded the following question to her class of little ones: "If you can buy one slate-pencil for one cent, how many can you lay for five cents?" A bright little lad promptly responded: "You kin get eight down town."

"Now, boys, recite your verses; then you can coast." "I'd rather be a doorkeeper in the house of the Lord than dwell in the tents of the wicked," repeated the older lad. "So'd I," ejaculated the junior youth; and away he flew after his bed before the father had time to remonstrate.

"How do you find the third side of a triangle?" asked an Austin teacher of one of his pupils. The boy grumblingly said in a low voice that the teacher was a donkey. "Say it over again, Johnny, and speak up louder. Perhaps your answer is the right one," replied the pedagogue, who is a little deaf.—*Texas Siftings*.

A New York schoolgirl says her studies are arithmetic, algebra, geography, astronomy, grammar, United States history, general history, etymology, spelling, composition, drawing, reading, writing, and

singing by note. It looks as if her education is being sadly neglected. Unless French, Latin, mental philosophy, calculus, civil engineering, and hydrostatics are added to her studies she will be totally unfit to assume the duties of a wife and mother a few years hence.—*Norristown Herald*.

A Good Investment.

By PAUL PASTOR.

In these days, when money grows, just like everything else, it is of great advantage to a young man, with a few pennies in his pocket, to know how to plant them so as to get the greatest possible return within the shortest time. There are thousands of ways of investing money, but only about a half-a-dozen of these ways are practicable to the average young man; and of these half-dozen ways, always one may be selected which is the best for him, all things considered. As many men—so many ways of getting on in the world. No two business or professional men I have ever seen were so exactly alike in their schemes and methods of accumulation.

A great deal depends, then, upon finding what one is suited for, and investing all one's capital, talent, time or money, in that direction. I believe that everyone of us comes into this world with his place provided for him. If he lives right, he will find it; if not, it is quite probable that he will lose it. Now I hold that the best investment which a young man can make of \$50, \$100—\$200, to bring the figures down within the reach of all, is to put the money into the line of his natural tastes. He will very soon find out what these are. I do not believe that there is a young man in the United States who has not his individual "bent"; and it takes the slightest thought about himself, he will know what that bent is, plenty early enough to direct his energies to its carrying out.

Let us suppose that a young man is convinced that he is "cut out" for mercantile life. But this is not enough; he ought to, and will, know what branch of mercantile life he prefers. So far so good. We will take it that he is fond of figures and calculations, and has a good head for what may be called "results." In such case he very wisely decided to start out in life at the business desk—as a book-keeper, if he can get the position. He has, let us say, to begin with, \$75. Now there are two ways in which he can use this money; and it is just here that a great many promising young men make the grand mistake of their lives. He can take the money, go to the city, and support himself on it while he is looking for a position; or he can go immediately to some collegiate institute or business college, expend his \$75 to the last cent in getting a good fit, and then step straight into the position provided for him by the management of the institution.

Now which of these two ways is the good investment; which best subserves the natural aptitude of the man, and brings him the quickest and fairest return?

The young man who went directly to the city, and invested his \$75 in "hunting a situation," likely us now, was successful—successful, that is, in so far as to get some subordinate, poorly paid position at once, where his salary and attainments balancing about equally for a long time, he is kept "on the threshold," as it were, of success until many of his brightest dreams and warmest aspirations are, in the expressive language of the Irishman, "killed to death." He did not make a good investment of his little seed money. He was not wise enough to see that he needed preparation before he began his work. He was in too great haste, and consequently suffered in the long run. He began making money before his companion, truly, but that was all the advantage he had, and that was a sadly brief one. His case is like that of a man who starts out to go to a distant town, on foot, early in the morning, whereas another and wiser man waits until the day's work is well in hand,

and then goes leisurely and swiftly to the same place by train. On the way he passes the man who started early—faint, weary, ready to drop by the wayside. The man who started last gets to their common destination first, transacts his business with pleasure and ease, and in perhaps enjoying a good sound sleep when the foot-traveler limps into town, too utterly fagged out and broken down to do anything but sink into a troubled stupor at the first resting-place he comes to—if, indeed, he has strength and perseverance enough to reach his destination at all.

The swift, scientific traveler is a good likeness for the young man who makes the best investment of money, time, and talent. A business college education is the same thing to a man's mind, in the way of rapid advancement in business, as steam and steel are to iron roads as to the rapid transit of his body. "If it pays to take a good long start," it certainly pays to be ready before one starts. I think I am not exaggerating when I say that \$50 or \$100 put into a good, thorough business education—especially in the two most important branches of penmanship and book-keeping—will be worth more to a young man in the first five years of business life than \$100 put into a partnership, or invested in getting an incompetent person a good situation—which it is not at all likely that he can keep. So I say to all the young readers of the JOURNAL, put your first money into your mind, your second into your pocket. It will prove a good investment.

Co-Education.

By FRED H. RUSSELL, JOLUIT, ILL.

One of the grandest and noblest signs of educational progress is the universal demand that women as well as men shall enjoy the God-given right to be educated. And that grand union given to us in the sublime old Declaration of Independence—All men are born with inalienable rights—seems now to embrace much more, and the press and people everywhere seem to be well unanimous in demanding that education, be it of whatever kind it may, if it is good for man is equally good for women, and I am glad to see the JOURNAL, with its splendid influence, applaud the sentiment, and fall into line with the rest of the press and repudiate the atrociously silly dogma of Dr. Dix, in his efforts to secure the exclusion of woman from Columbia College. And what is still better, I am glad to see, in our business colleges falling into line, led by our noble friend Packard, and demanding, in earnest and emphatic terms, an equal chance for both young ladies and gentlemen. It is certainly a movement that is meeting with the hearty co-operation and support of millions of women, and all the best and most progressive of men, and it is sincerely to be hoped that the late-ey'd Rip Van Winkles will take heed lest they be crushed beneath the juggernaut wheels of educational progress. Everywhere that this system has been introduced it has worked to a charm, and has given the very best of satisfaction, and is now recommended by all of the best teachers and workers.

For the past two years I have given it a special trial in my own school, and am more than pleased with the result, and from scores of schools from Maine to Texas come to me the undeniable evidence, that wherever it has been tried it is working to a charm.

Women everywhere, are holding more of the most responsible and important positions as teachers, and to deny them the means of securing a thorough education in all branches is one of the most glaring and foolish absurdities of the age, and amarks so strongly of the barbarism of the Dark Ages that it cannot, nor will not, be tolerated by right-minded men.

Persons desiring a single copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.



New York and Brooklyn Suspension Bridge.

The above cut presents an excellent view of the Brooklyn Bridge, which was opened to the public on May 24th. The following statistics will serve to convey some idea of its construction and magnitude:

Construction commenced, Jan. 31, 1870.
New York tower contains 60,000 cubic yards masonry.
Brooklyn tower contains 28,214 cubic yards masonry.
Length of river span, 1,565 feet 6 inches.
Length of land spans, 700 feet, and 1,800 feet.
Length of Brooklyn approach, 271 feet.
Length of New York approach, 1,562 feet 6 inches.
Total length of bridge, 5,969 feet.
Width of bridge, 96 feet.
Number of cables, 4.
Diameter of each cable, 35 1/2 inches.
First wire was run out, May 29th, 1870.
Cable making really commenced, June 11th, 1871.
Length of each single wire in cables, 3,270 feet.
Length of wire in 4 cables, exclusive of wrapping wire, 14,280 miles.
Weight of 4 cables, inclusive of wrapping wire, 1,584 tons.
Ultimate strength of each cable, 12,000 tons.
Weight of wire (nearly) 11 lbs per pound.
Each cable contains 5,295 parallel (not twisted) galvanized steel coated wires, closely strung to a solid cylinder, 15 1/2 inches in diameter.
Depth of tower foundation below high water, Brooklyn, 17 feet.
Depth of tower foundation below high water, New York, 76 feet.
Size of towers at high-water line, 110 x 50 feet.
Size of towers at foot above, 120 x 55 feet.
Total height of towers above high water, 275 feet.
Clear height of bridge from river span above high-water to 50 degrees 1', 135 feet.
Height of foot at towers above high water, 110 feet 3 inches.
Girders of roadway, 31 feet to 100 feet.
Width of towers above roadway, 135 feet.
Size of arches at base of tower, 120 x 119 feet.
Size of arches at top, 117 x 104 feet.
Height of arches at foot, 50 feet, 55 feet.
Weight of each arch above, 20 tons.
Total mainline strength of the bridge, 48,000 tons.
Weight of the structure, 17,700 tons.
The net remaining power of the bridge above its own weight, 30,300 tons.
The cost of bridge, \$13,000,000.

Beyond a doubt, the bridge, as a whole, constitutes the grandest monument of human genius and skill that the world has ever yet seen.

To such a grand work of art, we have devoted it proper to devote considerable space of our present issue, and we cannot do better than to quote from the able and happy Address delivered by the Hon. Abram Hewitt at the celebration of the bridge opening. He said:

No previous period of the world's history could this bridge have been built. Within the last hundred years the greater part of the knowledge necessary for its construction has been gained. Chemistry was not born until 1770, the year when political economy was ushered into the world by Adam Smith, and the Declaration of Independence was proclaimed by the Continental

Congress, to be maintained at the point of the sword by George Washington. In the same year Watt produced his successful steam engine, and the intricate laws of force which now control the domain of industry had not been developed by the study of physical science, and their practical applications have only been effectually accomplished within our own day, and indeed, some of the most important of them during the building of the bridge. For use in cuisines, the perfecting of the electric light came too late, though happily in season for the illumination of the finished work.

This construction has not only required every abstract conclusion and formula of mathematics, whether derived from the study of the earth or heavens, but the whole structure may be said to rest upon mathematical foundation. The great discoveries of chemistry, allowing the composition of water, the nature of gases, the properties of metals, the laws and processes of physics, from the strains and pressures of mighty masses to the delicate vibrations of molecules, are all recorded here. Every department of human industry is represented, from the quarrying and cutting of the stones, the mining and smelting of the ores, the conversion of iron into steel by the pneumatic process, to the final shaping of the masses of metal into useful forms and its reduction into wire so as to develop in the highest degree the tensile strength which fits it for the work of suspension. Every tool which the ingenuity of man has invented has somewhere, in some special detail, contributed its share in the accomplishment of the final result.

Ab' what a wonderful thing it is
To note how many wondrous things
That great, one thought can set in motion.

But without the most recent discoveries of science, which have enabled steel to be substituted for iron—applications made since the original plans for the bridge were devised—we should have a structure fit, indeed for use, but of such moderate capacity that we could not have justified the claim which we are now able to make, that the cities of New York and Brooklyn have constructed, and to-day rejoice in the possession of the crowning glory of an age memorable for great industrial achievements.

This is not the proper occasion for describing the details of this undertaking. The grateful task will be performed by the engineer in the final report, with which every great work is properly committed to the judgment of posterity. But there are some persons to be drawn from the hasty considerations I have presented, which may encourage and comfort us as to the destiny of man and the outcome of human progress.

What message, then, of hope and cheer does this achievement convey to those who would find belief that love travels hand in hand with light along the rugged paths of time? Have the discoveries of science, the triumphs of art and the progress of civilization, which have made its construction a possibility and a reality, promoted the welfare of mankind and raised the great mass of the people to a higher plane of life?

SOCIAL QUESTION IN THE BRIDGE ILLUSTRATES.

This question can best be answered by comparing the compensation of the labor employed in the building of this bridge with the earnings of labor employed upon works of equal magnitude in ages gone by. The money expended for the work of construction proper on the bridge, exclusive of land damages and other expenses, such as interest, not entering into actual cost, is nine million (\$9,000,000) dollars. This money has been distributed in numberless channels—for quarrying, for mining, smelting, for fabricating the metals, for shaping the materials and erecting the work, employing every kind and form of human labor. The wages paid at the bridge itself may be taken as the fair standard of the wages paid for the work done elsewhere. These wages are:

	Average.
Laborers.....	\$1.75
Blacksmiths.....	2.50 to \$4.00 per day
Carpenters.....	3.00 to 3.50 per day
Masons and stonecutters.....	3.50 to 4.00 per day
Brigmen.....	3.00 to 3.50 per day
Painters.....	2.00 to 2.50 per day

Taking all these kinds of labor into account, the wages paid for work on the bridge will thus average \$2.50 per day.

Now if this work had been done at the time when the Pyramids were built, with the skill, appliances and tools then in use, and if the money available for its execution had been limited to nine millions (\$9,000,000) dollars, the laborers employed would have received an average of not more than two cents per day in money of the same purchasing power as the coin of the present era. In other words, the effect of the discoveries of new methods, tools and laws of industry would now be the signal for universal bloodshed, revolution and anarchy. I do not underestimate the hardships borne by the labor of this century. They are, indeed, grievous, and to lighten them, as it should be, the chief concern of statesmanship. But this comparison proves that through forty centuries these hardships have been steadily diminishing, that all the achievements of science, all the discoveries of art, all the inventions of genius, all the progress of civilization tend by a higher and more comfortable law to the steady and certain amelioration of the condition of society.

It shows that, notwithstanding the apparent growth of great fortunes, due to an era of unparalleled development, the distribution of the fruits of labor is approaching from age to age to more equitable conditions, and must, at last reach the plane of absolute justice between a few and many.

But this is not the only lesson to be drawn from such a comparison. The Pyramids were built by the sacrifices of the living for the dead. They served no useful purpose except to make odious to the future generations the tyranny which reduces human beings into beasts of burden. In this age of the world such a waste of effort would not be tolerated. To day the expenditures of communities are directed to useful purposes. Except only works designed for defence in time of war, the wealth of society is now mainly expended in opening channels of communication for the free play of com-

merce and the communion of the human race. An analysis of the distribution of the surplus earnings of man after providing food, shelter and rain; but shows that they are chiefly absorbed by railways, canals, ships, bridges and telegraphs. In ancient times these objects of expenditure were scarcely known. Our bridge is one of the most conspicuous examples of this change in the social condition of the world, and of the feeling of men. In the Middle Ages cities walled each other out, and the fetters of prejudice and tyranny held the energies of man in hopeless bondage. To-day men and nations seek free intercourse with each other, and the whole force of the intellect and energy of the world is expended in breaking down the barriers established by nature, or created by man, to the solidarity of the human race.

Writing.

BY W. F. COOPER.

Why not at once forget the shagreened arm?
And fairly write, or else not write at all.
Forge at once your shagreened odds and ends,
And write to please and not to offend your friends.
"What is, my neighbor! here's your 'Autograph'!"
"There, 'tis done. The devil, say, do you laugh?"
"Lough? No, I'm crying out, for God's sake, let me!
I asked your name, and you have replied my book!"
Here's Kittle's letter, but what angles, holes!
Shagreened-messengers, meaningless-scratches and spots!
A halfpennyful grouping of mounting lines,
Here, unfurled paper and there, some signs of rhymes!
But neither scribble nor expert can make out
What says poet or poetess is about.
This, for the first, for Kille herself, the devil.
My dear, farewell; how can I more do it?
"Write for all readings—no!" the lawyer cries.
"Time all please well, whether square truth or lies!"
A blind prescription, it is very plain,
Nails to the draggled gilt all the blues!
An honest man should write better free and plain!
A lady, sure and fair, without a stain!
The student, clear and bold should spell and write,
The author, rightly taught black and white.
On ledger or on day-book, never tires,
Or poet, or blunder, should find spot and place.
My friend an odd, whether your old or young,
Your work itself is really not begun
Until a decent page you can find,
And, like a scribble, you can both read and write

An Appeal to the Business Educators of America.

The Annual Meeting of the Business Educators' Association of America, which occurs in the City of Washington, D. C., the second week in July, promises to be one of the largest and most profitable Conventions of the kind ever held. I most earnestly appeal to all teachers of book-keeping and all penmen to be in attendance and share the advantages and pleasures of the occasion, and, above all, to aid in elevating the standard of our professional work to the highest plane of efficiency. We have made a proud record by our individual efforts, unaided by endowments and the necessities that have courted so much to the success of other educational institutions. Greater advances are yet possible, and these must come largely from the united efforts of the whole profession. Let us, then, counsel together, and insure that no backward steps be taken.

Respectfully,
A. D. WILT,
President of the Association,
Dayton, Ohio.

Over Thirty Years a Business Educator.

By C. E. CARRHART.

My dear Ames:

Professor Folsom hands me your letter, asking for a brief sketch of his life-work, with the remark that, like friend Parkard, in the March number of the JOURNAL, "he is very modest," and wishes me to write you what I know in regard to this matter.

For many years I have been associated with Mr. Folsom, either as a teacher in his employ, or as partner in business; during other years I have enjoyed with him the pleasure of frequent intercourse and interchange of thought; and have listened many times to the story of his life, as connected with the early days of business education and penmanship.

Mr. Folsom was one of the pioneers in business education, and like Father Spencer, from whom Mr. F. acquired the beautiful hand he still writes, was an enthusiastic and successful teacher of penmanship.

E. G. Folsom was born in the township of Wayne, Ashtabula Co., O., May 1, 1821. His father was a farmer, and at the age of sixteen young Folsom worked upon the farm. About this time the family removed to Youngstown, then a small village; soon after this the family-lot, like many others of latter years, began to grow ambitious, and, having a taste for the beautiful, as well as the practical, he resolved to take lessons in penmanship of the celebrated P. R. Spencer, whose fame was then being widely heralded.

Those were not the days of steam and electricity, or of the "fast mail"; and so we see him starting out, on foot, for Jefferson—a distance of nearly fifty miles—where Mr. R. Spencer was then teaching a "writing-class." One of the members of this class is now his highly-esteemed friend—whom we all delight to honor as a true man, a successful teacher, and the ex-president of the Business Educators' Association—R. C. Spencer, the oldest son of the great penman. Here, together, from the author of that beautiful system which has made Americans the best writers on the face of the globe, two of our now leading educators took their first lessons in penmanship. And with them it has been, as it is to-day to many a young man, the "key-note" of his success. Indeed, by the aid of his beautiful writing, and the facility he possessed of imparting it to others, Mr. Folsom paid his way through college.

At the age of twenty, after having taught penmanship at New Lisbon and other places, and wishing to go to Cleveland, he solicited the privilege of riding there, on horse-back, from a dealer in horses, who was taking a few out there for sale. Cleveland was finally reached, and that, too, with an empty pocket. However, meeting at the office the Rev. Mr. Ely upon the street, Mr. Folsom borrowed of him the sum of twenty-five cents; this was invested in pen, ink, and paper, and soon yielded ample returns.

At the earnest solicitation of friends, Mr. Folsom was, the following spring, urged to go to Oberlin, to begin a course of study. First came two years of hard work in the preparatory department; then four years in college; and all this time he paid his way by teaching penmanship during vacations, mostly at Cleveland and Detroit. He graduated from Oberlin in 1847, when Asa Mahan was president, and received the degree of A.B. He also took the degree of A.M., in 1854, when Charles G. Fumey was president of the college.

Immediately after his graduation at Oberlin, Mr. Folsom was solicited by the superintendent of Public Instruction to take charge of the penmanship department in the Cleveland public schools. He did so; in the meantime debating what profession he should follow. His inclinations led him to take up, first, the study of theology under the celebrated C. G. Finney; and, afterward, the study of medicine, in the of-

fice of Dr. Henry Everett. It was at this time, while teaching in the public schools and studying medicine, that he opened rooms in the old "Herald Building" on Bank Street, for the purpose of teaching book-keeping and penmanship. This was in 1851. His efforts met with success, and soon the work grew into a "business school," and was incorporated under the name of "Folsom's Mercantile College"—the first of the kind, with few exceptions, in the United States. Its success and rapid growth soon made it necessary to procure other and better rooms. These were found, and the college moved, first, to "Miller's Block," and afterward, to "Rouse's," on the corner of Superior Street and the "Public Square." While the school was in the former place, Mr. Bacon, of Cincinnati, came into temporary ownership, but shortly disposed of it to Mr. E. P. Goodnough, who, in turn, soon sold it back to the original owner and founder.

It was during this time that Messrs. H. D. Stratton and H. B. Bryant, who afterwards established the celebrated "International Chain of Business Colleges," entered upon their course of business studies at the old "Folsom's Mercantile College." After completing their studies, Bryant & Stratton also opened, in Cleveland, the first link in the great chain of colleges. Those

disposed of his interests in all these schools, and has ever since devoted his energies exclusively to the Albany College.

During over thirty years Mr. Folsom has devoted himself steadily to the cause of business education; his aim seems to have been more to place this branch of study upon an enduring basis than to acquire wealth. It is scarcely necessary to say that his ideas are being realized; for if there is any branch of education which is destined to supersede all others, both in practical application and popular favor, it is that of business education.

In those earlier days Professor Folsom, in common with the few schools then in existence, taught only three branches, viz., penmanship, book-keeping and arithmetic. With the exception of John Goadby, of Cincinnati, O., he was the first to introduce commercial law into the curriculum of business studies. Mr. Folsom certainly was the first to add Political Economy and Business Ethics. He was also among the first, if not the first, in the Association to introduce the modern system of "Actual Practice" into the course of instruction. He also rejoices in the honor of having been the first President of the meeting of the Eastern and Western divisions of the "International College Association," at Chicago; on which occasion, President

believed, but taught the fact, that book-keeping or accounting is as much a science, and is based as surely upon principle and law, as that of Mathematics. He was the first to base this science upon the foundation of *value*, as illustrated by the principles of Political Economy, and embodied his ideas in his "Logic of Accounts," published in 1873, by A. S. Barnes & Co. This work is now undergoing, at his hands, an important revision.

Although over thirty years have come and gone, the veteran teacher is still at his post, and imparts his much loved science with all the vigor of younger days, and certainly with riper knowledge and experience.

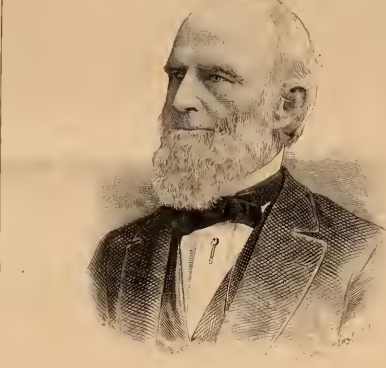
As he glances back over the past, what memories must sometimes throng the chambers of his mind! How the days and companions of old must flash before him. There is Spencer, father and sons; there is Lusk, Rice, Bryant, Stratton, Felton, Parkard, and a host of others, all the companions of other days. Many gone over the river of Time; a few, still lingering, *toiling loyally* on, in the noble work of making men and women self-sustaining, and of placing business education upon a foundation that shall stand as impregnable as the everlasting hills.

Curiosities of the Dead-Letter Office.

One of the rooms of the Post-office Department building has recently been transformed into a museum for the exhibition of curiosities which have accumulated in the Dead-Letter Office. The articles exhibited number several thousands, and embrace everything imaginable, from a postage-stamp of the Confederate States to snakes and horned toads. Among the relics is a record of all the valuable letters received during the early days of the postal service in the colonies of North America. This record is in the handwriting of Benjamin Franklin, and shows that during a period of eleven years only 365 letters containing valuables were sent to the Dead-Letter Office. The records of the Department to-day exhibit at a glance the enormous difference between the postal service of the present and of the early days of the country's history. The number of letters received at the Dead-Letter Office during the last year was 4,267,486, or more than 13,000 each working day. Of this vast number nearly 20,000 contained money to the aggregate value of upward of \$44,000; 25,000 contained checks, drafts, money-orders, and other papers to the total value of about \$2,000,000; while 32,000 had indosors of postage-stamps. This vast amount of mail matter was sent to the Dead-Letter Office because three-fourths of the addresses could not be found; one-eighth were addressed to guests in hotels who had departed without leaving addresses; nearly 300,000 were insufficiently prepaid, and as many more were either erroneously or improperly addressed. Eleven thousand bore no superscription whatever.

Whenever practicable letters are forwarded to the parties addressed, if they can be reached in any manner. If they contain valuables, and the sender is known, they are returned; otherwise the valuables are sold and the proceeds deposited in the United States Treasury. If letter-writers would exercise an ordinary amount of care, the majority of the work of the Dead-Letter Division would be dispensed with, and all the trouble and annoyance of losses by mail would be avoided. But the business of this branch of the Post-office Department increases from year to year.—*Selected.*

If you want the best guide ever published for home instruction in practical writing send \$1 for the "Standard Practical Penmanship Package," prepared by the Special Authors for the PENMAN'S ART JOURNAL.



E. G. FOLSOM.

were grand old days: P. R. Spencer and sons, as teachers for Bryant & Stratton, in one college—Folsom in another; both using their skill as penmen to the best advantage, and both making it the great "war-cry." Finally, after a long, sharp, yet friendly, contest, the two colleges consolidated under the name of the "Bryant, Folsom, Stratton & Felton Business College."

In 1862 Mr. Folsom sold his interest in the Cleveland College, with a view of going to San Francisco and starting a similar school; but, instead, came to Albany, N. Y., where he has been actively employed ever since in his chosen profession: part of the time, as partner, with Bryant & Stratton, in the Albany Business College; part as sole proprietor; and latterly (since 1878) as partner with the writer.

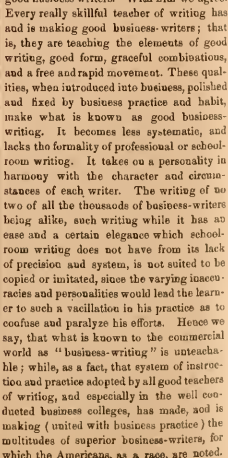
Mr. Folsom took possession of the Albany Business College (which had previously been opened by Mr. S. S. Packard, as the "fourth link in the chain") in 1862, and in the Fall of 1863 he established a school in Troy, N. Y., which he conducted for several years in connection with the Albany College; he finally sold the Troy school to J. R. Cornell. During that time he also became connected with Bryant & Stratton at other colleges: at Poughkeepsie, Utica, and Ogdensburg. Finally he

Garfield was present and made a brief address.

As a penman, the idea of using the Mtronome in writing first originated with him, and was put to practical use in the old "Cleveland College."

Professor Folsom has been not only an enthusiastic and successful teacher of business men, but also of business teachers. Among his old students were: Gray, of the Portland (Me.) College; J. R. Cornell, of the Troy (N. Y.) College; J. E. Soule, President of "Soule's Philadelphia College"; Wm. H. Clark and J. T. Calkins, who both, at different periods, ran the Brooklyn College, and A. J. Corbin, for many years a successful teacher, also W. R. Kimberly, who in early days ran the Philadelphia College, being succeeded by J. E. Soule. Among the students of latter years was J. A. McCall, the present Superintendent of the State Insurance Department, who is a graduate of the Albany College. We could mention a host of others did time and space permit.

As an author, Professor Folsom is widely known. The new system of education demanded new text-books; his was not the mind to rest contentedly at ease, for he saw in his chosen field of labor, the dawning of a science that is as useful as it is true, and as beautiful as it is practical. He not only



The King Club

For this month members *twenty-five*, and is sent by J. F. Whitehead, penman at Fort Wayne (Ind.) College. The Queen Club members *seventeen*, and is sent by S. H. Strite, penman at the Southern Iowa Normal School, Bloomfield, Iowa. The third club is *nine members sixteen*, and is sent by J. H. Bryant, of the Spencerian Business College, Cleveland, Ohio. Clubs have been numerous during the past month, but not as large as during the earlier months of the year. To the many earnest friends of the JOURNAL, and who are doing so much to increase its circulation, we extend our thanks.

Book-keeper's Institutes.

In the early part of last year a movement was put on foot to organize, in New York city, an association of book-keepers and accountants. After holding a few preliminary meetings in the parlors of the Metropolitan hotel, the organization was perfected: officers were elected, and the society soon became incorporated under the title of "The Institute of Accountants and Book-keepers of the City of New York." The association secured rooms at 29 Warren Street, and fitted them up in handsome style; there the meetings have since been held. The objects of the Institute may be explained as threefold; rather it may be said that the society has three chief, or primary, objects in view, which are: *first*, the elevation of the profession and the improvement of its members, which are to be accomplished through lectures, the reading of Papers, and discussion of subjects pertinent to their professional duties; *second*, the establishment of a fund for the benefit of the families of deceased members, this to be attained on a basis of uniform assessments; *third*, the aiding of its members, on occasion may arise, in securing, through cooperation with merchants, officials of corporations, and business men generally, positions for those out of employment.

There is, of course, through such an organization, much to be accomplished which is not brought to view in these principal elements of design, but which will prove of service and value not only to those following the profession of book-keeper or accountant, but will redound to the use and advantage of the business community where the society is located. This Institute is composed chiefly of persons holding positions of trust and responsibility in many of New York's most extensive and popular mercantile concerns and corporations, and the plan of organization is such that only those in good standing and of acknowledged capability are enabled to become members. The general officers of the Institute are *President*, Edward C. Cockey; *Vice-president*, Albert O. Field; *Secretary*, Thomas B. Conant; *Financial Secretary*, Joseph Rodgers; *Treasurer*, A. Garrison. These gentlemen were elected when the Institute was organized last year, and were re-elected at the Annual Meeting in March.

An organization of the same character has been recently formed in Chicago, and adopted, as its name, "The Institute of Accountants and Book-keepers of the City of Chicago." It starts off with a good membership, and from the large number of applications for membership reported to have been received its success is virtually assured. We understand that in several other of the large cities measures are being taken looking to the formation of Institutes, and we will take pleasure in keeping our readers fully advised as to what is being done in this direction.

Sample copies of the JOURNAL sent on receipt of price, 10 cents.

"It Must Have Been a Special Gift"

Is a common observation when an unusual degree of skill is displayed in the use of the pen. This idea is not only fallacious, but is exceedingly pernicious, as regards the acquisition of good writing, inasmuch as it tends to discourage pupils who write badly by leading them to believe that, not having "the gift" they are debarred from becoming good writers.

Good writing is no more a gift than is good reading, spelling, grammar or any other attainment, and is the same way it is, and can be acquired, viz., by patient and studious effort.

Writing is just as much a subject for study and thought as any other branch of education. Study must, however, be united with practice. The correct form and construction of writing must be learned by study, while practice must give the manual dexterity for its easy and graceful execution. Many persons fail to become good writers from not properly uniting study and practice. Careful study with too little practice will give writing comparatively accurate in its form and manner of construction, but labored, stiff and awkward in its execution;

known and appreciated thus hitherto, and tend to somewhat enhance the value of our diplomas (awarded by him) in the estimation of the fortunate possessors.

Ladies at Banquets.

The graduates of Packard's New York Business College have lately organized an Alumni Association, and on the evening of June 2d, the Association tendered Mr. Packard a complimentary dinner at Delmonico's banquet hall, an unusual and interesting feature of which was the presence of many ladies. We copy the following from *Truth's* report of the occasion:

The Alumni of the celebrated Packard Business College at their dinner to its founder in Delmonico's last Saturday evening followed *Truth's* repeated advice to banquets—"instead of merely tawdry women at the bottom of the toast list, invite her to the feast and let her be heard from."

Accordingly, when that humorous diner, Depew, came, he brought Mrs. Depew, and near by them were Judge and Mrs. Cowing and a score of "unattended" young ladies. President Packard and Judge Noah Davis made speeches (and *Truth* regretted that its limited space prevented reports), but clever



Our Sanctum.

To many of the readers of the JOURNAL, our "Sanctum" has already become familiar from actual visits; but as there are many thousands who are strangers to us and our place, except through the medium of the JOURNAL, we have thought that to

show a counterfeit presentation of the home of the JOURNAL might be pleasing, and, therefore, present the above view of the art department and editorial office, photo-engraved from a pen-and-ink drawing by J. H. Barlow.

while, upon the other hand, much practice with little study imparts a more easy and flowing style, but with much less accuracy as regards the forms of the letters and general proportion and construction of the writing, which will commonly have a loose and sprawling appearance.

How Mr. Monteith got His Diplomas.

Nearly one year since we received, from H. W. Monteith, a teacher at Unionville, Conn., as order to send, to his address, a lot of diplomas—his promising to remit for same by return of mail. We sent the diplomas as per his order, with bill. We waited a long time, and to no response; and four communications relative to the matter since addressed to him remain unanswered. A teacher so well up in the practice of economy, and so well grounded in the moral ethics of business (to say nothing of the courtesies of correspondence), should be known and recognized as a bright and shining light among the instructors of the rising generation.

We trust this brief statement of facts—entirely unadorned on his part—may cause the labors of Mr. Monteith to be better

and eloquent as these were, a succeeding speech by Mrs. Croy seemed to be the favorite.

They made an agreeable interlude. Instead of customary jejune speeches about women by some fellow who understands women as little as Brigham Young did there was an unmistakable Jenny June speech by a woman. She said, among other things:

There is no curse in work but the curse of ignorance. What can we do with an ignorant uneducated woman? We have politics for stupid and ignorant men, but the only thing to do with such a woman as I have named is to marry her to a man who administers such compliments. We now have our places, for at a dinner given at Delmonico's to M. de Lesseps, when fifteen ladies were invited to listen to the speeches, the room was so full of tobacco smoke I could scarcely see, and the men did not stop smoking when the ladies entered the room, but exhibited the most incomprehensible egotism I ever saw.

Now that the has has been broken, let it be seen to hereafter that at all banquets the clear, pellucid delight of woman's presence shall dispel stupid speeches and expel the smoke expellers until the regular toasts have been well brownd and buttered and the ladies have retired with lovers and husbands, leaving the bachelors to their accustomed bacchanalianism.

It is the pen that has garnered and transmitted the wisdom of the succeeding ages.



Answered.

C. E. P., Jerico, Vt.—As an interested subscriber to the JOURNAL I would ask if there could not be some lessons in flourishing given in the JOURNAL? Ans.—Mr. P. is a recent subscriber or he would know that already two courses of lessons in flourishing have been given, and it is our intention to begin the third course when the present course of letter-writing ends.

J. F. Stublefield, penman at Ohio Commercial College, Hamilton, Ohio, a letter.—Is it more difficult to learn to make the capitals skillfully with the penholder than with the wholearm movement? 2d. Which one is more sure or certain, supposing an equal degree of skill, i. e., with regard to form, to be acquired in each? 3d. Is not a fact that a majority of our best penmen use the wholearm-movement for making the capitals in card and copy writing, etc., while they advise their students to use the muscular? Ans. 1st. No. Anyone will acquire the power to make good capitals, and writing with the muscular-movement upon the proper scale for practical writing with much less practice than upon the wholearm. Many persons are led to believe that they acquire the wholearm-movement the easiest because they can thus make large capitals easy, but when employing in making the letters upon the ordinary scale of writing, there will be a great want of precision, and the effort to make capitals upon this movement, except for headings, superscriptions, cards, etc. (where great license as regards size and precision is permissible), tends to scrawly flourished writing, which is the horror of business men. 2d. For large capitals the wholearm; for letters, size of ordinary writing-scale, muscular. 3d. For cards, yes, and properly; for copies, we think not—and those who do, should not.

W. C. H., Lancaster, Pa.—Do you know of any specific for nervousness in writing? At times I write well; at others, miserably. Ans.—Of course, nervousness can but be a serious impediment to good writing, but it can, in a great measure, be overcome by the acquisition of a free and complete muscular movement, and it would be advisable to devote a short period of time to the practice of exercise-movements before commencing to write.

Subscriber, Newark, N. J.—Will you present, in the JOURNAL, the writing staff, with explanations? Ans.—See *Spencer's* lesson in this issue.

The New York State Teachers' Association will be held at Lake George, on July 5th, 6th and 7th. The National Association is held at Saratoga Springs, July 9th, 10th and 11th, and the American Institute at Fabyan's, July 11th, 12th and 13th. Excursion tickets and reduced hotel rates make it easy for those meaning to attend either of the latter, to go first to the State Association and spend Sunday at Lake George.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

A young man whose girl's name was Susan, said that when he left the world he wanted to do so by sue's side.

Business-writers vs. Systematic Writers.

By C. C. COCHRAN.

The tussle between business and systematic writers in the columns of the JOURNAL is so amusing to me that I am tempted to say something on the subject, at the risk of being voted an old fogey by both sides. I have, as you know, been a writer—master, more or less, for over a quarter of a century. I have passed through all stages of the fever of an enthusiastic penman. I have had the measles, whooping cough, scarlet fever, and love sickness. Thank my lucky star, I have passed through them all safely and still exist. Once upon a time my scratches were in demand, and numerous slips of "Business-Pennmanship" were sent broadcast over the country, to inveigle unsuspecting youths into business colleges—Duff, Eastman, Rober, kept me busy for a decade or more. From these I received no personal honor or credit, save by the veteran founder of business colleges, the late Peter Duff, of Pittsburgh, Pa. Rober, of St. Louis, and Eastman, of Poughkeepsie, each had penmen who sent out the spread eagles, but they sent to Pittsburgh for the business-writing, and could not well have the same attached, as the writer was not at the time a teacher in these institutions.

So you see, Mr. Editor, that away back in the 1840's, this same topic was troubling mercantile colleges. The managers of these institutions were not satisfied with the business-pennmanship of their teachers. The charge was, at that time, that ornamental penmen of those days could not "do" business-writing, and the question arose, "How can they teach that which they cannot do?" The charge was true, that these penmen who sent out the spread eagles, bounding stage, etc., could not do business-writing; that is, rapid, uniform, legible writing, at a speed of thirty or forty words per minute. But what of their ability to write a model copy, analyze it, and present it clearly to the learner, with the proper position, movement, etc., which are the necessary foundation for rapid business-writing? I cannot speak from personal knowledge as to the St. Louis penman, but I boldly assert without fear of successful contradiction that the Poughkeepsie penman has made some of the most beautiful, systematic and ornamental writers, as well as unsurpassed business-writers, in America—I may safely say, in the world. If I am not mistaken, the Flickingers, Magens and a host of other unexcelled penmen received their instruction principally from Geo. F. Davis, of Poughkeepsie, and I can speak from personal knowledge that Mr. Davis makes Number One business-writers. I believe the same may be said of all well-conducted business colleges of to-day. I know that "Billy Miller," of Packard's, and "Billy Duff," of Duff's mercantile college do; and I believe that all do. Now the proof of a pudding is in the eating.

I believe also, that Brother Peirce, who prompts the readers of the JOURNAL almost to death with good things of penmanship; and Brother Michael, who statters straight from the shoulder on "movements," make good writers. But I doubt very much, indeed, that they have any "royal road" to success, not traveled by others, or that they make any better business-writers, or in a less time, than the host of others who are engaged in the same work.

I believe all successful teachers of any department of education pursue substantially the same methods. The true principle is to supplement theory with a sufficient amount of practice to thoroughly master the subject. There are three classes of extremists. One class claiming that the theoretical, or that of building up on known principles, is the correct method; the other class maintain that the analytical, or tearing down and taking apart, method is the best. In other words, some contend that theory must come first, and others that practice must come first. They forget that these are but two

parts of the same method, and while warring with others, they are warring with themselves. There is, however, a drift in favor of *Doing first and Knowing afterwards*; but that there must be both theory and practice to insure success, cannot be disputed.

Now these business-pennmen, in my judgment have an extreme notion that practice must come first. Well, if they understand also, that theory and practice must go close together, they may be successful; but the cart is before the horse, and until the machine gets well under way, and the horse can go backward as well as forward, I fear all who make the attempt will get into the same dilemma as the business-writing teacher (myth) who gave his experience in the last number of the JOURNAL.

But this Paper is already too long to be read, and unless it be consigned to the waste-basket I shall conclude in another article, on *The More Excellent Way*.

The Washington Meeting.

My dear Ames:

The evidence is before me that the Convention of the B. E. A. of A. is to be held on the day appointed, and that it will be an occasion worthy of our workers and their

business be devoted to methods of instruction and management of class-work in the different studies. As to the general drift of thought touching the sphere and importance of our specialty, there is no chance for discussion, and something to be said that has not already been said in various forms, and by men who are not likely to be overmastered by any speakers we may have. And I think we can safely trust so much of this work as may seem necessary to the able hands of President Wilt, Commissioner Eaton and Comptroller Lawrence. For my part, I am free to say that I care more to know just what is being done in the classrooms than what anybody may think about the sacredness of our calling, or its exact position among the educational forces of the country. If I may be permitted to say anything so ungracious, I would say that just here was the weak point in our Convention of last year. The early-and-late, in-season-and-out-of-season, penmen understood their business and attended to it, and I pity the slug-brain that departed from the Gibson House parlors without knowing just how Peirce would take the kink out of a lazy boy's elbow, or how Michael would put the kinks in his mazy wholearm-movement to the astonishment and delight of the groundlings, or what Henry Spencer would

the only thing really taught in our schools is penmanship.

I charge nothing for these suggestions; nor do I presume they will be adopted; but I fully believe that some such course would enable us to leave the Convention with a better taste in our mouths than if the session is absorbed in the consideration of perfunctory essays, however brilliant they may be. Very sincerely yours,

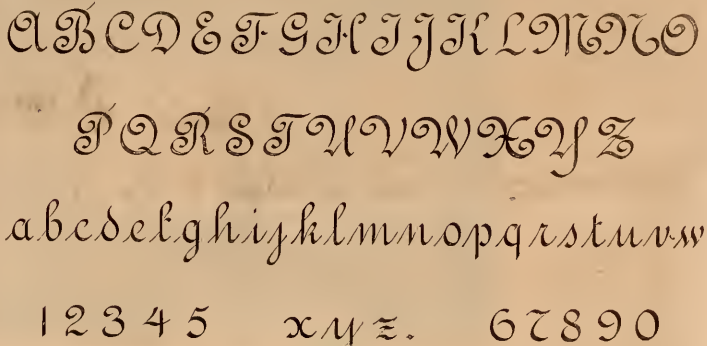
S. S. PACKARD.

NEW YORK, June 11th, 1883.

Too Late for this Issue.

Just as our forms are ready for the press comes a somewhat lengthy article from our friend G. W. Brown on "Business-writing." It will appear in the July number.

Another very funny story has just been told me. A well-known artist who has been cultivating long hair in these short-hair days, went to his barber the other day to have these hyacinthine locks trimmed a little. The barber went into a long-winded Barter harangue over his work. The artist, getting tired at last, cried out: "Oh, cut it short; cut it short." The barber ap-



The above cut represents page 86 of Ames' "Hand-book of Artistic Pennmanship"—a 28-page book, giving all the principles and many designs for flourishing, with nearly thirty standard and artistic alphabets. Sent free until further notice, in paper covers (25 cents extra in cloth), to every person remitting \$1 for a subscription or renewal for the "Journal."

Price of the book, by mail, in paper, 75 cents; in cloth, \$1.

work. There are many reasons why this should be the best among the meetings of the Association, and it seems to me a very wise provision—showing great shrewdness on part of the Executive Committee—that the excursion to the home of Washington should be made in the middle of the session rather than at the end of it. These meetings should be, in the widest sense, social; and especially this one, which is to be held in a southern city during dog days, and what could promote pleasant intercourse more effectively and delightfully than a day at Mt. Vernon. There can be no doubt that the "Pennmen's Section" will get work enough in, if Peirce of Keokuk, Michael of Delaware, and Homan of Worcester, are on hand; and the more dignified and ponderous deliberations of the "educators proper" will not suffer from a breathing spell on the Potomac.

The Committee ask for "communications and suggestions." This is a communication, and I am going to make it in a suggestion. Of course, I don't expect the suggestion to be followed, for at least outlined; but here it is: I would propose that, for once, instead of listening to and discussing "Papers," the great bulk of the time given to

do, in any given case. But who knows, from anything that was said or done at Cincinnati, just how the present teachers there assembled would induct a fifteen year old boy into the science of double-entry book-keeping, or what were the methods in vogue in the different schools of teaching arithmetic, commercial law, or even that most important study, correspondence. If I am good at computation, there are just twelve hours set apart for the real work of the Convention—three hours on Tuesday afternoon, six hours on Wednesday, and three hours on Friday morning. I have willingly left at Thursday evening, which the Committee have set aside for "Papers, Discussions and Addresses," because Thursday is to be our recreation day, and after sweeping over the ice-house at Mt. Vernon, I doubt if any of us will feel much like pitching into partnership settlements and defective trial-balances under the full glare of a twelve-light chandelier. It is quite possible, too, that twelve hours of real work will be better than more, if the time is judiciously spent. Let it be spent, not in reading and discussing "Papers," but in finding out just what is being done in the schools. Give the penmen a chance, but let us not leave the public to conclude that

plied this imperative exclamation to his work in hand, and not to his word of mouth, and the artist rose from that chair shorn of his treasured locks, a sadder and wiser man.—*Boston correspondence Philadelphia News.*

Inks.

Those who wish a good ink should read the advertisement of Leeson, Bakeman, Taylor & Co., in another column. The inks they offer have been tried, and proven to be in no wise wanting.

An Arkansaw boy, writing from college in reply to his father's letter, said: "So you think that I am wasting my time in writing little stories for the local papers, and cite Johnson's saying that the man who writes except for money is a fool. I shall not stop. Dr. Johnson's suggestion and write for money. Send me fifty dollars."—*Arkansaw Traveler.*

Packard's Key.

Teachers and students will be glad to know that the Key to the Packard Commercial Arithmetic is now ready. We call attention to the publisher's card in another column.



PUBLISHED MONTHLY.
AT 205 BROADWAY, FOR \$1 PER YEAR.

AND TEACHERS' GUIDE.

ENTERED AT THE POST-OFFICE OF
NEW YORK, N. Y., AS SECOND-CLASS MATTER.

D. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

NEW YORK, JULY, 1883.

VOL. VII.—No. 7.

Lessons Omitted.

Owing to the large amount of other matter we desired to present in this number, and the fact that both Prof. Spencer and ourselves have not so occupied with affairs pertaining to the Business Educators' Convention, and the effort for a short vacation, as to interfere with the preparation of copy and illustrations, both the Writing-Lesson and the article on Correspondence have been deferred. One or both will appear in the August issue.

Report of the Fifth Annual Convention of the Business Educators and Penmen of America.

In view of the fact that a *verbatim* report, in pamphlet form, of the proceedings of the Convention is to be immediately published, we shall attempt little more than an outline of the proceedings, giving precedence to that portion which relates more especially to penmanship.

The Convention convened on July 10th, in the hall of the Spencerian Business College (Lincoln Hall), Washington, D. C., and was called to order by Hon. A. D. Witt, of Dayton, Ohio, President.

The following members and attendants were present:

- Hon. A. D. WITT, Dayton, Ohio.
- C. R. CADDY, New York City.
- S. S. PACKARD, New York City.
- MISS LUTHER E. HILL, New York City.
- D. T. AMES, New York City.
- Mrs. D. T. AMES, New York City.
- Hon. H. A. SPENCER, New York City.
- H. C. SPENCER, Washington, D. C.
- Mrs. H. C. SPENCER, Washington, D. C.
- C. LYMAN P. SPENCER, Washington, D. C.
- C. LEONARD SPENCER, Washington, D. C.
- MISS MAGGIE SPENCER, Washington, D. C.
- GEO. E. LITTLE, Washington, D. C.
- E. C. TOWNSEND, Washington, D. C.
- Gen. R. D. MYSSY, Washington, D. C.
- W. F. SWANK, Washington, D. C.
- J. O. T. MCCARTHY, Washington, D. C.
- D. A. BROWN, Washington, D. C.
- M. D. CANNY, of the U. S. Treasury, Washington, D. C.
- R. C. SPENCER, Jr., Milwaukee, Wis.
- C. H. PHIBBS, Keokuk, Iowa.
- C. W. BROWN, Jacksonville, Ill.
- Hon. IRA MAYHEW, Detroit, Mich.
- THOMAS MCKEE, Oberlin, Ohio.
- C. W. MICHAE, Oberlin, Ohio.
- Mrs. A. H. HYMAN, Worcester, Mass.
- Mrs. A. H. HYMAN, Worcester, Mass.
- Mrs. W. H. SAMLER, Baltimore, Md.
- Mrs. W. H. SAMLER, Baltimore, Md.
- Mrs. W. H. PALMER, Baltimore, Md.
- W. F. ROGERS, Rochester, N. Y.
- F. S. COLLINGS, Rochester, N. Y.
- C. P. MEANS, Syracuse, N. Y.
- C. N. YERIN, London, Canada.
- Mrs. W. N. YERIN, London, Canada.
- Hon. A. J. HIDER, Trenton, N. J.
- J. M. FRASHER, Wheeling, W. Va.
- Mrs. J. M. FRASHER, Wheeling, W. Va.
- MISS FRASHER, Wheeling, W. Va.
- MISS FRASHER, Wheeling, W. Va.
- Master FRASHER, Wheeling, W. Va.
- C. N. CRANDELL, Bushnell, Ill.
- Mrs. C. N. CRANDELL, Bushnell, Ill.
- R. S. COLLINGS, King's Mountain, N. C.
- G. M. SMITHALL, Greensboro, N. C.

Prof. C. E. Cady was appointed to report

the proceedings of the meeting and superintend their publication.

A letter was read from Mahlon J. Woodruff, Manager of the Russell Erwin Manufacturing Co., New York, favoring the establishment of the Platt R. Spencer Memorial Library at Geneva, O. The letter contained an eloquent tribute to Mr. Spencer's devotion to the cause of business education. Communications on the same subject were received from Jay P. Treat, Esq., and Mr. P. W. Tuttle, of Geneva, O.

Messrs. Packard, Sadler, and Mayhew were appointed a committee to draft suitable resolutions relating to the establishment of the Platt R. Spencer Memorial Hall and Library Association at Geneva, O. Mr. Packard, of New York, spoke for an hour on the subject of the management of business schools. He first gave a rapid sketch of the history of business education during the past thirty-five years, most of which he has seen and much of which he has helped to make, and then took up the subject of building up and conducting business colleges. He believed in vigorous but appropriate advertising. Business education is in itself a wholesome idea, and what is wholesome cannot be too strongly or per-verse-ly placed before the public. He drew the contrast between the schools of thirty-five years ago, when the proprietors of competing institutions were implacable enemies, and the educators of to-day, who were in the best sense co-workers, and who meet year after year in convention and exchange views on all the vital questions which enter into the domain of teaching. Then there were not in all the country over 500 students in the business schools. Now there are more than 40,000, and the Commissioner of Education is forced to give them a large amount of space in his annual reports.

The business colleges had, in fact, come to be regarded as in an important sense representing American education. He entered at length upon the liberal method of encouraging the young men and women by fully recognizing the best there was in them, and holding them to account only as men and women should be held to account; and he laid great stress upon the beneficent effect of educating the sexes together. He had had grave doubts at first as to the feasibility of this plan; but all doubts had long since vanished into this air, and he could see no reason why a large school should not be substantially a large family. Men and women have to meet in all the relations of life, and the more they learn to measure each others' intellectual worth the better for both and for all. He extolled the teacher's profession, and claimed that there was not a nobler or more dignified title in all the world than that of schoolmaster; that the man who should himself to be a born teacher was just as divinely called to his work as any minister—in fact more so than many of them. He drew attention to the present fifteen p. sons at least had followed the profession for twenty-five years on an average, and their robust health and excellent appearance must be accepted as *prima facie* evidence that they were finding in

their work not only recompense in a material way, but a satisfaction quite beyond that which rests on the accumulation of money.

He alluded to the eminent men throughout the land who had shown great zeal in the work before them, and especially of ex-Pres. Garfield, whose glowing eulogium delivered before the graduating classes of the Spencerian College in Washington, in 1867, had become classical.

In conclusion, he besought the members of the Convention to be true to their good work, and not to forget that, as so many can live to himself alone, it is a noble thing to live for others in the way of building them up in all good things. The teacher's pay, however ample, is not his best nor his chief reward. His reward is in the happy consciousness of implanting sentiments in the hearts of his pupils which will dominate their lives, and which will bear fruit long after he has gone to his rest.

When the Association assembled at the afternoon session President A. D. Witt, of the Dayton (Ohio) Business College, delivered an able and interesting Address, in which he reviewed the rise and progress of business colleges, dwelling at length on the benefits to be derived from a thorough training in the theory and practice of business.

A. S. Osborne, of the Rochester (N. Y.) Business University, led in a discussion of the Method of Marking, as employed in his writing classes. Discussion followed, in which Messrs. R. C. Spencer, Michael, Peirce, Hinzman, Rogers, Goodman, Meads, Brown, and Mrs. H. C. Spencer, of Washington, participated.

The exercise and discussion related to the effect of various methods of marking for advancing pupils in writing. The prevailing sentiment seemed favorable to some method of marking writing in all written exercises as tending to induce greater care and excellence than otherwise. The following we give substantially in the words of *The Washington Daily Post*:

Upon the conclusion of this discussion, Professor D. T. Ames, Editor of the *PENMAN'S ART JOURNAL*, and a well-known expert, proceeded to give a general talk upon the principle employed by him and his profession in detecting forgeries. He began by referring to the general employment of experts in trials. "Sometimes," he said, in answer to a question, "it is easy to distinguish forgeries; sometimes, almost impossible. No two persons write exactly alike. No man, either, writes his own name twice exactly alike."

Though differing, the differences are in the slight variations of the same forms and personalities: as between two kernels of the same kind of grain, which may vary widely in form and size, and yet leave no ground to doubt their identity; while kernels of different kinds of grain may closely resemble each other in form and size, yet will each lack the characteristic features of the other—as, for instance, two kernels of corn may differ widely in form and size, yet neither could be mistaken for a pea or other grain however close might be its resemblance in size and outline. There are multitudinous habits in writing formed and practiced unconsciously, and being so, no writer can entirely divest himself of them

and at the same time adhere to any written style for his letters; this is a great difficulty that confronts the forger or a person seeking to disguise his writing.

Of a vast proportion of a writer's peculiarities he is himself unconscious, such as initial and terminal lines, forms of letters, their relative proportions, connections, turns, angles, spacing, slope, shading (in place and degree), crosses, dots, orthography, punctuation, etc. These peculiarities being habitual, and mainly unknown, cannot be successfully avoided through any extended piece of writing. No writer can avoid that of which he is not conscious, nor can any copyist take cognizance of and successfully reproduce these multitudinous habitual peculiarities, and at the same time avoid his own habit. A writer may with the utmost ease entirely change the general appearance of his writing; this may be done by a change of slope, size, or by using a widely different pen; yet in spite of all effort his unconscious writing habit will remain and be perceptible in all the details of his writing. Such an effort to disguise one's writing could be scarcely more successful than would be a disguise of a person to avoid recognition.

"Forgeries," he continued, "are generally confused to forgery. The methods employed to forge them are various. One way is by tracing the autograph on this paper and then re-tracing it. Another method is, by practicing upon the autograph to be forged until a more or less exact copy can be written off on the customary movement. In the first case, on examining the forgery there is generally noticed a hesitancy in the line—a drawing movement—and it is not practical to impart the customary shade of the genuine, while first carefully tracing the lines; these must be shaded, or, as is often called, painted-in; subsequently, these secondary lines, however skillfully done, are plainly visible when examined under a microscope. Signatures made this way are well calculated to deceive those who judge from ordinary appearance and do not study them closely. The other method—that of practice and free-hand—is usually detected by the presence of some personal characteristic of the forger and the absence of the true habitual characteristics of the genuine autograph, and quite frequently by this method the forger will deem it necessary to retouch shades, in order to bring the forgery to a sufficiently close resemblance to the genuine, which is always fatal to a forgery when skillfully examined. There will also, in this kind of forgery, be more or less hesitancy in the writing noticeable under the glass—an indication of thought. No one can write as freely when he is thinking how he is forming his letters as he can otherwise. Let any one of you write your own signature, and then try to copy it, and you will find that the second signature is not the freedom of the first."

The professor here illustrated forcibly upon the blackboard by requesting one of the audience to write his own autograph, naturally, twice upon the board, when he called upon one of the skillful writers present to copy one of the autographs as nearly

as possible. The professor then gave, a very interesting and skillful analysis, showing the very different classes between the natural variations of habit as between the genuine autographs and the difference as between the genuine and copied signature.

"Many forgeries are executed with consummate skill, and some well-nigh defy detection. In some cases in which I have been consulted I have declined to express an opinion, owing to lack of positive indications, or the limited composition called in question. The most difficult cases for an expert are when only a few words, containing, perhaps, not more than a dozen different letters are to be taken. From these few letters, and the handwriting of, perhaps, a dozen persons, the guilty party had to be discovered."

At the conclusion of his talk a general discussion of an interesting character followed, in which much information concerning forgeries, peculiarities of penmanship and difficulties of expert-work were evolved.

In the evening, the members and invited guests—among whom were many of the prominent citizens and officials of Washington—attended in the commodious parlors of the Spencerean Business College, where they were most hospitably received and entertained by Professor and Mrs. H. C. Spencer, by whom brief and fitting remarks of welcome were made, which were responded to, on behalf of the guests, by the President, A. D. Wilt. Most charming vocal music was rendered by Miss Scott, of the Tabernacle Choir, and Mr. E. J. Whipple, while E. C. Townsend, Professor of Education in the Spencerean Business College, rendered several highly entertaining recitations. The entire evening was passed in a most social and pleasant manner. Toward the close of the evening the whole party sat down to an elegant supper.

The exercises of Wednesday commenced at 8 A.M. by the Penman's Section, which was led for twenty-five minutes in a discussion on methods of teaching writing by C. H. Peirce. He advocated the practice of figures as a basis for quick and accurate movements in the use of the pen. Pupils who could make figures rapid and well could write correspondingly well. His order of drill was to develop—

1. Form.
2. Arrangement.
3. Speed, slowly.
4. Speed, progressively.
5. Endurance.
6. Habit established.
7. Combinations.
8. Style.
9. Individuality.

He would never practice so rapidly as to sacrifice form. His plan was favorably received. As a result of this drill, pupils acquired the power to make good figures with surprising rapidity. He showed his own average speed to be 100 ciphers to the minute, 142 ciphers, 120 fives, 140 eights, 90 nines, 100 tens, 100 nines, 90 twos, and 80 eights. He also illustrated the ability of the trained mind to write down figures accurately while thinking or talking on another subject.

Prof. S. S. Packard had adopted and commended the plan, and said that during his experience he had never known a person to make good figures who was not a good writer.

An interesting discussion followed, participated in by Cady, H. A. Spencer, Goodman, Michael, Brown, Frasher, and Wilt. Messrs. Maybaw and Hinman had tried Mr. Peirce's method and secured good results.

G. W. Brown led in a talk on business writing. He said he had almost come to believe that good writing was not necessary for good teaching; he did not believe in the superlative niceties of the writing-master. These statements led to a sharp discussion, participated in by Messrs. Osborne, Rogers, Hinman, and others—the prevailing sentiment seeming adverse to Mr. Brown's plan.

The regular session of the day was

opened at 10 A.M. by Robert C. Spencer, with a very able and valuable Paper upon "Property and Progress." His Paper elicited more than ordinary interest.

W. H. Sadler delivered an interesting lecture on arithmetic, evoking some new ideas concerning the science and ready use of numbers.

An important feature of the day's proceedings was the reading by Mr. H. C. Spencer of a Paper, entitled, "The Fundamental Theory of Accounts," by Charles E. Sprague, Secretary of the Union Dime Savings Institution, New York, and co-editor of *American Counting-room*. Mr. Sprague's article was a clear and comprehensive discussion of the terms "debit" and "credit"; their true significance and uses in business, and as a foundation of the uses and forms of the balance-sheet. At the close of the reading a unanimous vote of thanks was tendered to Mr. Sprague for his very able and instructive communication. On the opening of the afternoon session Mr. William S. Auchincloss, of Philadelphia, produced his noted "Averaging Machine," and explained it to the Convention. The machine was designed to lessen the labor of calculation. The necessities of modern science have so increased the mathematics of work that it is no longer possible for a busy man to spend the time required, for example, for the long series of similar calculations which frequently become necessary. The machine is designed to perform intricate mathematical problems without mental labor, and the illustration of the methods by which it is operated was greeted with enthusiasm by the Convention. A committee appointed to test it thoroughly subsequently reported that the averaging machine accomplishes all that is claimed for it.

Mrs. Sara A. Spencer delivered a practical lesson on the use of words and the formation of phrases, clauses, and sentences, with blood-red illustrations, which elicited the warmest praise and commendation of the Association. A rising vote of thanks was tendered the lady.

Mr. E. C. Townsend, Professor of Education in the Spencerean College, delivered an address on the practical uses of elocution in the business affairs of the world.

Prof. Packard did not favor elocution as a branch for business colleges to make a specialty of. He taught reading and elocution through daily reading of news and market reports aloud by his students. What was necessary was, first ideas; then the ability to talk on one's feet.

H. C. Spencer supported the art of Prof. Packard's method of teaching the subject under consideration. His college had been in the habit of employing a teacher of elocution for many years, and had found it a good thing. Prof. Packard had also employed in his institution elocutionists who had been trained in other schools. Elocution is the development of the voice in order that it may properly express the emotions of the soul. Prof. Townsend, during his services in the college, had wrought a work whose money could not fairly define. Young men could be educated for citizenship, and in this respect the art of public speaking might be correctly classified among the duties of a citizen. Instead of deprecating the art of elocution we should commend it for all it is worth. The effort of Prof. Spencer elicited applause.

Mr. Brown, of Adams Express Company, and instructor in photography in the Washington Spencerean College, spoke on photography and its remarkable growth in the last few years. The time had come when it should be introduced into the system of general education. The proof of this is the great demand for short-hand writers and for shorthand periodicals and books. In all large cities thousands of photographers are employed, and the number is constantly increasing. Photography should at once be incorporated in the curriculum of business colleges. The speaker explained by a blackboard diagram a

short-hand machine, recently put on the market by a St. Louis firm, for taking down public speeches and dictation.

G. W. Michael, of Oberlin, Ohio, led a discussion on teaching writing. He did not claim to have originated any styles of letters, but said he had developed a new plan for teaching pupils to write rapidly from the beginning. Mr. Michael's plan did not appear to commend itself to other teachers, as the prevailing opinion and practice was to adopt a more deliberate movement at the outset, and, after forms are made with reasonable accuracy, work for speed. Mr. Michael has the courage of his conviction, and he has the enthusiasm in his work, which seems to have produced commendable results.

Mrs. Bailey, of Virginia, exhibited and explained specimens of Revell's chart of instruction in penmanship. By means of small covers, hung on hinges, different portions of letters were concealed or opened to view, so as to show the various relations the several groups of letters sustained to each other. As an example, the capital letter R is completed upon the chart, and, by means of covers, is changed to a B, and then to a P. This method is ingenious, and is commendable as a means of illustrating the relative construction of letters. This same method was developed some years since by H. W. Ellsworth, of New York.

Mr. H. C. Spencer delivered an interesting Address on the art of instruction in penmanship that was listened to with profound attention. He illustrated the plan of spacing and joining letters, and discussed abbreviated forms.

The night proceedings were opened by Hon. Ira Maybaw, in a comprehensive and interesting discussion of the decimal system.

Judge Lawrence, First Comptroller of the U. S. Treasury, delivered an admirable Address upon the "Mission of Business Colleges." He testified to the great utility of business colleges, and of the good that had been accomplished by them in giving the present generation a practical training. The Judge was given a unanimous vote of thanks.

The evening programme was closed by Prof. Packard, in an elaborate and practical illustration of the classification of accounts, which elicited warm commendation.

On Thursday, at 8:30, Penman's Section, C. H. Peirce discussed movement and tracing exercises as an aid to speed and accuracy in writing; his examples were placed upon the board with great accuracy.

Discussions followed by Messrs. R. C., H. C. and C. H. Peirce, Michael and Ames. At 10 A.M., the Convention adjourned for an excursion, tendered to the Association by the Executive Committee, upon the steamer Corcoran, to Mount Vernon—the home and tomb of Washington. Its sight is upon the Virginia shore of the Potomac, about fifteen miles below the city. Throughout the entire distance the scenery was beautiful, the day was pleasant, and all things conspired to render the trip a most delightful one.

Mount Vernon is in itself picturesque and grand, which, united with its historical associations, has made it one of the best resting-places of the Father of our country, renders it a hallowed and interesting place to every American. The old mansion of Washington has been carefully preserved, as nearly as possible, in the same condition as it was when occupied by him. In the rooms remain the same quaint old furniture which he used, presenting to the visitor a striking and truthful contrast between the meager conveniences and luxuries of a home now and a century ago. Arriving at the mansion the party were most courteously received, and shown through the buildings and grounds by the genial and urbane Superintendent, Col. J. McHenry Hollister.

There, whose many anecdotes and reminiscences of the place and its former occupants, were alike interesting and instructive. In a large hall erected and furnished with

tables, chairs and other conveniences for the accommodation of excursion parties, was served a most sumptuous repast for the entire party, provided by Mr. and Mrs. H. C. Spencer, of the Spencerean Business College. The party returned to the city at 4 o'clock, and all were enthusiastic in their expressions of satisfaction and delight with the trip.

At 6:30 P.M., A. H. Hinman presented to the Penman's Section his method of teaching writing. He advocates the omission of initial and terminal lines; also the shortening of capital letters and loops, as tending to make writing more legible by giving more space and clear margins. His discussion followed by Messrs. Peirce, H. C., H. A., and R. C. Spencer, Michael, Meade, Browne, Packard and Ames. After which D. T. Ames addressed the Association upon the application of artistic penmanship to commercial purposes, in which he explained the method of making drawings for reproduction by photo-engraving and photolithography. He said that through the aid of these processes the penman's art had assumed a new importance in the commercial world, and opened to the real pen-artist a broad and fruitful field. By the aid of these processes the skillful penman became practically an engraver; all drawings made with clear, black lines, however fine, could be perfectly reproduced upon relief plates and printed upon a common press the same as wood engravings and type, or transferred to stone and printed as lithographs. India ink, freshly ground in water in a sloping tray until it is entirely black, should be used. Drawings should be made upon fine Bristol-board, and twice the size of the desired reproduction.

Geo. R. D. Mussey, of the Washington bar, delivered an interesting Address on "Business Law." The speaker advocated the adoption of a law department to the business colleges, and illustrated the importance of business men becoming familiar with the practical knowledge of the laws of the country. The gentleman was listened to with profound attention, and was thanked by the Convention.

Prof. F. E. Rogers, Secretary of the Rochester Business University, delivered a lengthy technical Address on "Actual Business Practice for Business Colleges," illustrating his system by drawings on the blackboard. The Address was received with marked manifestations of approval by the Convention.

Messrs. Packard, Sadler, and Maybaw, of the Committee appointed to draft resolutions relating to the establishment of the Platt R. Spencer Memorial Hall and Library Association at Geneva, Ohio, reported in favor of the early founding of such an institution as follows:

"The Committee to whom was referred the matter of the Spencerean Memorial Hall and Library reported the following, which were adopted by the Association:

1. That we deem it in every way appropriate and fitting that the Association should ally itself to the scheme of perpetuating the memory of its already perpetuating the work of the author of *Shorthand*; and that this is the occasion which should be seized upon for carrying that purpose into effect.

2. That the steps which have already been taken by the Platt R. Spencer Memorial Hall and Library Association, in erecting a building in the village of Geneva, Ohio, for a public hall and library, appear at once to our sense of what is the best thing to be done, and that what we do should be to aid actively in the work.

3. That we propose that this association shall cause to be prepared, or else adopt what may have been prepared, and should be to aid actively in the work, a beautiful engraved document, which shall serve as a receipt for contributions to the fund for this purpose. This document to contain a portrait of P. R. Spencer, and all respects to a beautiful and acceptable souvenir.

4. That through the colleges represented in this Association subscriptions be solicited in all parts of the country, and efforts be made to popularize this subscription and to so extend a knowledge of the enterprise as to secure the best results; Therefore be it resolved, That the representatives of business colleges in the different cities of

the United States and Canada undertake to secure funds to found the Platt R. Spencer Memorial Hall and Library of Geneva, Ohio, and will co-operate with the parent association under their charter, to that end.

L. L. Williams, President of the Business University of Rochester, N. Y., was chosen treasurer and financial agent for the Platt R. Spencer Memorial Fund.

A letter was received from the Executive Mansion inviting the members of the body to call upon President Arthur.

A resolution was adopted tendering the thanks of the Convention to the press of the city of Washington and country for the liberal and accurate report of its proceedings.

The following resolutions of thanks to Mr. and Mrs. H. C. Spencer, offered by S. C. Packard, were unanimously adopted, and were graciously responded to by both Mr. and Mrs. Spencer:

Resolved, That the thanks of this Convention be tendered to Mr. and Mrs. H. C. Spencer for their very great appreciation of our needs, individually and collectively, and for their more than courteous attention to these needs.

Resolved, That as words have limitations, notwithstanding the general impression that our English vocabulary contains sufficient to express the greatest depths and the finest shades of meaning, we feel the paucity of language to give voice to our deep sense of gratification for all that we have received at their hands.

Resolved, That in view of these limitations, we carry in our hearts the uttermost thanks we feel for all that we have received, and express our hopes that our hearts may live forever and receive in this life and the next all that they deserve.

Rochester, N. Y., was selected as the place for holding the next National Convention.

The election of officers for the ensuing year was next proceeded with. Prof. Sadler nominated Mr. H. C. Spencer for President, a suggestion that was received with applause.

Mr. Spencer declined, and nominated Mr. Charles E. Cady, of New York; Mr. Cady was elected. The following additional officers were elected: *Vice-presidents*—W. H. Sadler, Baltimore, Md.; C. H. Peirce, Keokuk, Iowa; W. N. Yerex, London, Ont.; Frank Goodman, Nashville, Tenn. *Secretary and Treasurer*—A. J. Rider, Trenton, N. J. *Executive Committee*—L. L. Williams, Rochester, N. Y.; G. W. Brown, Jacksonville, Ill.; A. H. Hinson, Worcester, Mass. *Executive Committee Penn's Section*—Daniel T. Ames, New York City; A. S. Osborne, Rochester, N. Y.; C. H. Peirce, Keokuk, Iowa.

At 10 A.M. members took carriages to visit points of interest in the city. After viewing the Capitol, Treasury, and other departments, the members were driven to the Executive Mansion at 1 P.M. to pay their respects to the President. The ladies and gentlemen, about thirty in number, were introduced to the President by Prof. H. C. Spencer, principal of the Washington Business College, with remarks as follows:

"MR. PRESIDENT: The ladies and gentlemen present are members of the Business Educators' Association of America, and have been holding a Convention in this city. They are representatives of the business colleges established in the cities of our country. Having completed the sessions of the Convention, they desire, before leaving the national capital, to pay their respects to the Chief Magistrate of their country."

"Your honored president, Mr. James A. Garfield, was a lifelong friend of business education and a warm personal friend of many of these ladies and gentlemen present. As a representative of the business college of Washington, it is my pleasant duty to introduce them to your Excellency."

The members were then each introduced to the President, who received them with much cordiality, after which they addressed their remarks to him.

"LADIES AND GENTLEMEN: The President is pleased to see you here. He is always glad to meet the teachers of the

country. The great interests of the country are represented by its business and its intelligence of the people. It is very fitting that these should be combined; you represent them both. The President should be heartily to these interests, and is therefore glad to meet you, and wishes for you the greatest possible success."

An informal meeting was held at the business college at 3 P.M. to listen to a lecture and to witness an exhibition of chalk and charcoal drawing by Prof. George E. Little, who rapidly executed, in the presence of the delighted audience, pictures of fruits, animals, and distinguished persons, making striking and lifelike portraits in the amazingly short time of thirty seconds to two minutes for each.

At the close of the exhibition, D. T. Ames moved "that a vote of thanks be tendered to Prof. Little for his most successful and remarkable exhibition of skill in free-hand drawing," and said: "It exceeds anything that it has ever been my pleasure and good fortune to witness." The motion was enthusiastically carried.

Mr. S. C. Packard read the following, which was unanimously adopted as the sense of the meeting:

Inasmuch as Mr. D. T. Ames, of New York, editor and publisher of the PENNSYLVANIA ART JOURNAL, has, from its inception, aided and promoted the purposes of the Business Educators' Association—having, in the long and arduous task, been his father; and inasmuch as he has, and ever will be, always in the work of our specialty, always ready to do good work for education and morality, we, the members of that Association in convention assembled at Washington, feel it to be no less a duty than a pleasure to commend Mr. Ames and his Journal to the support of our country.

Especially do we commend him and it to the favorable regard of the business educators of the country, and to the young men and women who are entering upon a business education or a business life.

The PENNSYLVANIA ART JOURNAL is an organ of no uncertain sound. Its utterances are clear, decided, and in the direction of all good action and progress. We look upon it as the most valuable of all the agencies for promoting sound ideas of the great work that we are engaged, and we hereby pledge to it our hearty co-operation and support.

Resolutions of thanks to all the retiring officers were passed, when the Convention adjourned to meet at Rochester, N. Y., at such time as the Executive Committee shall name.

It was the universal expression of all who attended the Convention that this was the most interesting, profitable, and enthusiastic convention ever held by the Association, which was largely owing to the kind attention shown the members by the citizens of Washington, and the very liberal and hospitable attention bestowed upon them by Mr. and Mrs. Spencer, who spared neither labor nor expense in their well-chosen efforts for the social entertainment of their guests, when they seemed to consider all the attendants to be. We are fully conscious that our share in such hospitality cannot be suitably requited in thanks; we can, therefore, only hope that our hosts will at some future time place us in a position to return a more substantial reciprocation.

The Road to Success.

By PAUL PASTOR.

No one saw him, as he sat with bowed head in the little dingy attic room, which was at the same time his study, bedroom and kitchen. It was a brown, boyish head that was bowed so pathetically—the long curling locks falling down over the light hands folded on the table, and the white, blue-veined forehead peering out between, fresh and fair as any girl's. His eyes were crossed at the wrists, and under them lay an open book; while the shortening candle, so long unobserved, burned dimly, filling the room with an unpleasant smell.

"Oh, well," he sighed, "I shall have to give it up. It is a harder struggle than I thought. The term is only half over, and

my last cent is gone. I will stay the week out, live as I may, and then if nothing turns up to give me a lift, why lack I must go to the old houndman, hopeless life on the farm—dig and delve, dig and delve, never growing any wiser, never growing any happier, and in the end, perhaps, being just enough to lay one decently away in the ground!"

The boyish face was raised from the table, and bent wearily above the book again. It was a handsome, open, winning, face, but alas! so careworn, so prematurely wasted and sad. It showed traces of hard, cold work—of sleepless nights and early morn'g vigils—of disappointment, too, and a weary longing for something better, higher, yet still far out of reach.

Henry Deering was a young law student. By dint of hard scripping, hard work, and an occasional small loan from some less hardly circumstanced friend he had resolutely worked his way through college, and was now endeavoring, with all his might, to complete the two years' course of legal study necessary to prepare him for admission to the bar. He had chosen a famous law school in New York City, not so much because of its superior advantages as because in the great metropolis he was more likely to pick up odd jobs here and there, upon the scanty resources of which he was resolved to pay his bill. But it was, indeed, a hard struggle. Employment was to be had but occasionally, and that of the most menial and poorly paid sort;—rent—even of his little attic room—was high; it cost something to buy food, though the resolute young fellow actually lived on almost nothing; and, lastly, to meet the term bills took about all he could scrape together, to do his best. So it is no wonder that he was discouraged that April night, as he sat next to the roof of the old tenement building and heard the dreary rain pattering on the shingles. It was true that his bill was now gone. A cheap twenty-cent meat at a neighboring restaurant—the only meal he had had all day—took all that was left of the princely sum of five dollars, earned by two day's hard work at the docks. "I will stay the week out," he repeated to himself, as he flung himself down on his bare mattress that night, "and then, if nothing turns up, I must go home."

The week passed. Henry lived from hand to mouth, often having to absent himself from lectures to earn enough to pay for his fragrant meal at night and keep his landlady from turning him out of his dingy room. On Sunday morning he strolled despairingly out upon the crowded streets. It was the busy day of the week in the great metropolis, and throngs of air-swept people were flowing in steady streams past each other on the broad pavements. "I must get some steady employment somewhere," thought Henry Deering, "and pursue my law studies whenever opportunity offers. I cannot live like a dog any longer." This resolution gave him new hope, and he strode stolidly along, now and then stepping into some particularly inviting-looking store, to ask if they didn't want a willing learner, and taking every repulse with a cheer. "All right, sir," that made the proprietor half-come, half-go, hadn't engaged him, even at the necessity of making a place for the handsome young fellow.

But when noon came, and nothing had been gained, hungry, tired, thoroughly disappointed and half angry with himself for his headstrong ambition, Henry Deering was about ready to give the whole matter up. He had just five cents in his pocket, which he had earned by helping a drayman lift a piano-box; and with this he slipped into a dirty little restaurant and purchased a cup of muddy coffee and a biscuit. Poor as this fare was, it served to take away the sharp edge of his ravenous appetite, and gave him a sense of strength and warmth from within which was almost refreshing. He determined to go back to his lodgings and study for an hour or two,

and then set out upon his quest again in the latter part of the afternoon.

Hardly, however, had he topped up his rickety stove and seated himself at his study table to study, when it marched his landlady, and demanded rent for that week and for the ensuing week in advance. "I haven't trust ye no longer," she said, insolently. "My motto is, pay and stay, or quit and git. Y'ow have been mighty slow about comin' around with the rent this week, and so I know that somethin's the matter of ye. You must pay now, and keep the room, or else pack up your duds and git."

In vain did poor Henry remonstrate; the vixen would have it, or the room. Finally she consented to let him remain until over Sunday, and then if the rent was not forthcoming he must find lodgings elsewhere. The young man again slunk out upon the street with feelings which cannot easily be imagined by those who have never been in circumstances somewhat of the same kind. To say that he was despondent and well-nigh hopeless would be hardly strong enough. He was cowed, discouraged, and in the despair of the moment—terrible as it may seem—thoughts even of self-destruction floated through the young man's mind.

In this frame, he was pursuing his way down one of the principal thoroughfares, when, suddenly looking up, he saw a well-dressed gentleman, with one coat-sleeve—his right—tucked into his pocket, standing at the open door of one of the stores, and gazing stately up and down the street. Indeed, so almost important was his look that Henry stopped, hesitated, and finally stepped forward with his hand to his cap and asked if he could be of any service. The gentleman looked earnestly down upon the sympathetic, frank face of the young man before him, and suddenly asked—"Can you write?" Henry was somewhat surprised at such a demand from one who seemed to be rather lacking for some messenger to run an errand of life and death; but, answered, promptly and respectfully, "I can try."

"Step this way," said the gentleman, quickly leading Henry down the long aisles of the store to the easy office beyond. "Here, take this pen, and show me what you can do. Write your name, and some sentence following." Henry sat down and wrote in smooth running business hand, "Henry C. Deering. Perseverance is the road to success."

"Good!" said the one-armed gentleman, as he picked up the slip and scanned the fair copy. My secretary has failed me today—his irregular habits, as usual—and I have a large amount of important correspondence to attend to before you are willing, I propose to use you as a 'Secretary pro tem' for the rest of the day, at a liberal salary." Henry's eyes shone with gratitude; but he simply said, I will do my best, sir, and thank you." Oh, how many times he thanked his fortunate stars, as he sat there writing smoothly and rapidly, that he had made a study of penmanship in his college days, and acquired the graceful hand of a ready writer! Visions of steady employment and good wages in his favorite career were before him. He even ventured to hope that perhaps the "irregular habits" of the present secretary of the kind gentleman, who had employed him would result in a change in that office favorable to himself. At seven o'clock the gentleman ordered in a delightful little dinner for both, and at nine o'clock he closed his desk and informed his faithful amanuensis that the labors of the day were over—and, indeed, never so satisfactorily performed before; with which, he handed Henry a crisp five dollar bill, with the request that he should drop in again on Monday afternoon, if he had no other engagements. Henry, come, of course, and his kind employer, being at leisure, gratefully drew from him his story. At its close he put his hand kindly on Henry's shoulder,

and said:—"Young man, I believe you have learned the best lesson of life, and practiced it too. Perseverance is the road to success, and you have traveled it nobly. Now, if you are willing to take a helping hand, I am only too glad to lend it. I have discharged my secretary. He came into the office, this morning, drunk and insolent, and I told him his services were no longer needed. The position is not an onerous one, and you will have all the morning for your studies—will you accept it?"

That night Henry wrote home, "I am all right now, mother. Perseverance is the road to success."

Agnosticism in China.

Every true Confucian, says the *North China Herald*, is an agnostic. He believes only in the *me*; the unseen he regards as unknown and unknowable. When asked how we should serve the spirits, Confucius replied, "Unable to serve men, how can we serve spirits?" Confucius taught men to human duty. To serve men well is the best way to serve the gods. To the question which immediately followed regarding death, his answer was, "Not knowing life, how can we know death?" Attend to the present, why trouble yourself with insoluble riddles about the future? Life and death are one. Live well and you will die well. Confucius was a thorough-going agnostic. He did not deny the existence of gods and spirits, nor the possibility of a future life. He simply regarded such subjects as beyond human knowledge, and refused to discuss them. He was sure of his five senses, and declined to move a step further. As an agnostic the Confucianist is tolerant of other creeds. He goes even further, and will admit that for the ignorant multitude, and especially for women, an apparatus of gods and demons is necessary. He does not care, therefore, to proclaim his scepticism, still less to actively propagate it. His creed is only for the wise: the masses are better as they are. He will subscribe to the temple and take part in idolatrous ceremonies. To the common people, Confucian agnosticism has never been very satisfactory. But the agnostic philosophy has not been without its influence on the masses. There is but little religious fervor, and scarcely any deep faith. The people will ridicule their own gods, laugh at their own worship, and freely criticize all the creeds. Speak to any Chinese—no matter what his rank—about the future life, and his reply is almost certain to be: "Who knows anything about it?" and is likely enough to add, "Eating and drinking are realities," implying that all else is doubtful. Refer to the subject of future rewards and punishments, and his sarcastic remark will probably be, "I have seen the living suffer, but never seen the dead in cages." The present is certain; the future is all unknown. He therefore keeps a sharp eye to the present chase, and has no use for never; there may be no tomorrow. Intense worldliness and general materialism are the natural results. The conclusion of the whole matter shows how far superior morally the original and orthodox systems of Buddhism and Taoism are to the agnostic attitude.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held as indorsing anything outside of its editorial columns; all communications not only disclaim in their character, nor devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Whenever a new and startling fact is brought to light in sciences, people first say, "It is not true"; then that "it is contrary to religion"; and, lastly, "that everybody knew it before."

Henry William Ellsworth.

The subject of this sketch, author of the "Ellsworth System of Penmanship and Book-keeping," was born in 1836 on one of the highest hills of Chautauque County, State of New York, overlooking the United States and Canada, and in full view of the white caps of Lake Erie, which gave primary writing lessons to the ancient *P. R.* The early life of Henry William Ellsworth was spent on a farm and in attendance at the district school until the age of sixteen, when he went to the Fredonia Academy to "complete" his education. While in attendance there, one Corydon L. Gray (now head book-keeper for Messrs. A. A. Low & Son, of New York) organized classes in penmanship, and young Ellsworth began a course of lessons under him, but Mr. Gray having left before Ellsworth had obtained more than an *inkling* of the art, the academy was without a writing teacher. Soon after, a traveling professor of the period came into town and advertised to teach to perfection "in twelve easy lessons of one hour each," but his writing was so inferior to the standard set up by Mr. Gray that it only excited ridicule among the students. At this juncture, young Ellsworth feeling that, if the performance of the "professor"

student, whither he next went as teacher. From Buffalo Ellsworth was sent to the Detroit College, and assisted J. H. Goldsmith till 1849, when he was "moved on" by Stratton to New York city to fill a position in the public schools, and assist Lusk and Packard (then preparing the B. and S. book-keeping series) at the N. Y. College, located in Cooper Institute. During all this period Ellsworth was unconsciously acquiring the knowledge and experience which, in 1861, convinced him that there was still great room for improvement in both *BUSINESS PENMANSHIP* as adapted to the masses, and the method to be pursued in teaching it in the public schools wherein the masses are to be educated; and he at once entered upon his *life work* of founding a system of *BUSINESS PENMANSHIP* and *PRACTICAL METHOD* of teaching it by teachers of every grade.

In 1861 his first series of copy-books was published, mainly for his own classes, which then numbered some 3,000 pupils per week in the public schools alone. The chief improvements in this series were a reduction in the number of books from *twelve to six*, and the height of loops and capitals to a scale of *thirds* instead of *fourths*, and also the introduction of

period the "Ellsworth Book-keeping and Business Manual" was prepared and published by him in 1869, and his "Steps of Book-keeping" in 1876—seven years later—with the hope of bringing this important subject into more intelligent shape for the average pupil and teacher in the public school, where its study is so universally neglected. But the publication of his Teaching Books, in 1867, opened the way for a competing series by every author, upon the subject, and solves the problem of elementary effort in penmanship by using the hand to convey the writing ideas to the head, as well as *vice versa*. In 1871 the copy-books of 1861 were revised, to incorporate his newly-discovered scale of slant and proportion based on the Triangle 3: 4: 5, which at once placed the Ellsworth System upon a scientific footing by regulating absolutely the width of letters and spaces, and securing perfect uniformity in all these respects, not only in the copies, but the ruling of the page in both directions to regulate the writing. In his crowning work, the "Reversible Series of Writing-books," 1877 (patented 1879), another and new departure was made, in which not only an entirely new set of copies of faultless style and grading, but a NEW FORM OF BOOK was introduced, constructed to overcome the well-known objections to the old copy-book wherein the sheets are unfiled at the back, producing a *curved and springy surface*, which will not lie flat, and the leaves of which cannot be removed without destroying the book. Moreover, twice the surface is exposed, and the desk-room is required that is actually needed. The Reversible Writing-book overcomes all these obstacles and more, and opens the way to greater freedom in practice, and by means of blank practice sheets interleaved, overcomes the arbitrariness of the old book by supplying the means of overcoming the inequality of practice essential to perfect the work of the copies, thus affording the combined advantages of loose paper and a book.

This brief sketch shows how Ellsworth has improved his *line* for the past twenty years or more, and, whatever posterity may say about it, he will doubtless be credited with an honest and independent effort to make his mark in the writing profession.



HENRY WILLIAM ELLSWORTH.

entitled him to that cognomen, he might himself assume to teach *plain writing*, and timidly ventured to make the suggestion to the principal of the academy, then Daniel J. Pratt, A. M. (now the efficient secretary of the Board of Regents at Albany). The aspiration was promptly encouraged, and young Ellsworth was at once installed as teacher of penmanship in the academy, although the "professor" still held forth with all his attractions at both day and evening performances.

Once in the breach, it was "sink or swim" with Ellsworth, and his determination to *win*, aided by the stimulating confidence of the worthy principal, soon developed the ambition to *excel* in the art, and, like the ancient cubiter,

"Sink to the work he best could do,
And let all other matters go."

He continued his studies, and taught penmanship and book-keeping in the academy till 1857, when he graduated and entered the offices of the Erie Railway at Dunkirk. But his ambition as a teacher soon caused him to accept a position in the Lookport Union School, in 1858, where he trod in the footsteps of the illustrious Packard, who was then forging the Bryant and Stratton chain of colleges. At Lookport one of his most enthusiastic pupils was young W. H. Sadler (now President of the Baltimore Business College) whom he encouraged to enter the Buffalo College as a

abbreviated capitals, not heretofore recognized in copy-books. Perceiving the necessity of some standard compilation of the commonly received rules and principles of penmanship in text-book form, for the guidance of teachers, he, in 1862, published his "Text-book on Penmanship and Letter-writing"—the first modern work of the kind, and forerunner of the various handbooks by other authors, who saw at once the advantage of such a work in extending their systems. In this text book were first introduced black cuts with white letters, to illustrate blackboard writing. This was followed by a series of (2) charts on the same principle, in 1863, and suggested a new departure in the chart business, which was at once followed by the "leading" (1) authors.

From 1846 to 1872 Ellsworth published *The Writing Teacher*, the pioneer paper devoted to penmanship. This, too, was appreciated, and found imitating competitors in the shape of "Bulletin," "Teachers of Penmanship," etc., and paved the way for the great and permanent success of THE PENMAN'S ART JOURNAL.

From 1863 to 1871 Ellsworth managed the Ellsworth Business College, of Broadway, New York, as an auxiliary to his teaching, publishing, and authorship work, associating with him Prof. D. T. Ames, during the last year or two prior to its transfer to other parties. During this

Use The Pen.

Use the pen, there's magic in it,
Never let it lay behind;
Write thy thought, the pen can win it
From the chaos of the mind.
Many a gem is lost forever
By the careless passer-by;
But the gems of thought should never
On the mental pathway lie
Use the pen, but let it never
Stand idle with its steel-bellied ink.
Let it be thy best endeavor
To always write what good men think.
So that words and thoughts agreeing
Honest gain from Learning's long and
Endless journey.
As the strains that Homer sung,
—Shorthand World.

Back Numbers of the "Journal."

PLEASE NOTE.

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except *May* and *November*; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except *June*. It will be noted that while Spencer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1883, will be mailed for \$1.00, or any of the numbers at 10 cents each.

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

The Yale Alumni Association of New York has a membership of over 400.

Jay Gould has contributed \$5,000 to the Rutgers College endowment fund.—*Ez.*

The bell used at Wellesley College, Mass., is from an ancient Buddhist temple in Japan.—*Ez.*

Brown University has just received \$100,000 for the endowment of a chair in Natural Science.—*Argonaut.*

College theatricals are not allowed at English universities, being forbidden by the Faculty.—*Notre Dame Scholastic.*

The Faculty of Amherst College, Mass., has forbidden its students to take part hereafter in intercollegiate athletic contests.

The total gifts and bequests of the late John G. Green to Princeton College top up nearly a million and a half.—*School Journal.*

Princeton has received upward of \$2,500,000 since Dr. McCosh took charge. Dr. Musgrave recently gave \$80,000.—*Concordian.*

There are in the United States over 3,200,000 colored persons, over 2,200,000 native whites, and over 7,000,000 foreign born whites who cannot write.

In Portugal, according to official statistics, 825 out of every 1,000 can neither read nor write. In Switzerland but one in a thousand lack these requirements.

Four thousand dollars has been collected for the extension of the workshops of the Indian Training School at Carlisle, Penn. The school is doing better work in civilizing the Indians than the army on the frontier.—*The Age.*

The following is the list of the oldest colleges in this country: Harvard, founded in 1639; Yale in 1701; the College of New Jersey in 1726; the University of Pennsylvania, 1742; Brown, 1764; and Dartmouth, 1769; Rutgers, 1770.—*Tar-gum.*

PHILLIPS EXETER ACADEMY.—Prof. Alpheus S. Packard, of Bowdoin College, was a classmate and roommate of George Bancroft while a student here. Three great historians of America studied at this school, boarded in the same house, and paid their board out of the same charitable fund.

The Michigan Legislature, by an almost unanimous vote, has passed a bill requiring, among its other provisions, instruction with special reference to the effects of alcoholic drinks, stimulants, and narcotics generally upon the human system. After September 1st, 1884, no certificate will be granted to any teacher who does not pass a satisfactory examination in reference to these subjects.

A St. Louis judge has decided that a teacher stands in loco parentis, and has therefore the right to flog an unruly scholar. As to when he should whip and when he should not, the teacher is the judge. "Whipping," the court says, "hurts bad boys only a short while. The sentence against it is productive of positive injury. Four years' experience in administering criminal law convinces me that the boys who become criminals are boys who don't get whipped."—*Minn. Jour. of Ed.*

A teacher in London, on being asked what moral education or training he gave to his scholars—what he did, for instance, when he detected a child in a lie—answered as follows: "I consider all moral education to be a humbug. Nature teaches children to lie. If one of my boys lies, I set him to write some copy such as this: 'Lying is a base and infamous offence.' I make him write a quire of paper over with this copy, and he knows very well that if he does not bring it to me in good

condition he will get a flogging."—*Popular Science.*

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

It does rather stir up the bile of a college president to speak of him as running a dual faculty.—*Firesman's Herald.*

A Kentucky schoolmaster got a verdict of seventeen dollars the other day in a few days ago, and drew a cat upon the blackboard for its inspection. She then asked what there was on the cat, and the unanimous reply was: "A liar." "What else?" she queried. There was a long pause of consideration, but finally the hand of a bright-eyed little five-year-old shut up, and almost simultaneously came her triumphant answer: "Fires!"—*Boston Post.*

LOGICAL SEQUENCE.—A comfortable reflection for the indolent. A lazy boy is better than nothing. Nothing is better than a studious boy. Therefore a lazy boy is better than a studious boy.

A lady complains that she is not getting educational value for her money. To show that she was mistaken her husband asked her little boy on his last return from school six questions. To five he replied correctly. The answer was, "I don't know."

"You write a beautiful hand. I wish that I had such a hand," said Mr. Flasher to a lady clerk at the hotel. "Am I to consider this as a proposal?" asked the bright lady. "Well—er—yes—if my wife is willing to let me off," replied the accomplished Flasher.—*Trefoil Post.*

"What Will the Harvest Be?" was the subject of an essay at the Commencement exercises of a Boston female seminary, last week. As there were nine in the graduating class it is probable that the harvest will be four divorce suits, one elopement, and four women's suffrage advocates.—*Firesman's Herald.*

Here is an authentic instance of true and faithful love: A Pittsfield, Mass., school-girl, in order to coalesce a jealous boy that she liked him better than some other urchin, exclaimed: "Of course I like you better than I do Bill, for don't I miss you in my spelling lesson on purpose so as to be down at the foot of the class where you are!"

Enthusiastic Professor of Physics, discussing the organic and inorganic kingdoms: "Now, if I should shut my eyes—so—and drop my head—so—and should not move, you would say I was a clod! But I move, I leap, I run; then what do you call me!" Voice from the rear: "A clod-bopper." Class is dismissed.—*Vassar Miscellany.*

Teacher: "What is a kingdom?"
Pupil: "A country governed by a King."
T.: "What is an Empire?"
P.: "A country governed by an Emperor."
T.: "Very good. Now, coming to our country, what is a Republic?"
P. (confidently): "A country governed by a Republican!"

Said a teacher to one of his highest pupils: "If your father gave you a basket of peaches to divide between yourself and your little brother, and there were forty peaches in the basket, after you had taken your share, what would be left?" "My little brother would be left, for I'd take all the peaches." That's the kind of a Congressman I'm going to be when I grow up.—*Ez.*

ASTRONOMICAL.—"Agathe," said he, pointing with the half- evaporated end of his tuffy tail toward the boy-splashed accident, "what star is that blazing out over yonder?" "That, Miletus," said she, scratching her high ear on the captives of his shoulder-pad, "that is Mercury, my cherished one." "You don't say?" was his answer. "You don't say?" Well, I said when it got up to ninety-three this afternoon that I believed it would skip out the top of the flue, and, sure enough, it has."

M. Lefebure de Pourcy was examining a student in physics once upon a time, and the young man, being nervous, failed utterly on the first question put to him—a very simple one. "Bring this gentleman a bundle of hay for his breakfast," remarked the disgusted examiner to one of the attendants. "Bring two—the professor and I will breakfast together!" added the student, who thus suddenly regained and asserted his self-possession.

A teacher in a suburban school was giving her class an object-lesson a few days ago, and drew a cat upon the blackboard for its inspection. She then asked what there was on the cat, and the unanimous reply was: "A liar." "What else?" she queried. There was a long pause of consideration, but finally the hand of a bright-eyed little five-year-old shut up, and almost simultaneously came her triumphant answer: "Fires!"—*Boston Post.*

"Gertie," said an ancient maiden lady employed in teaching the "young idea how to shoot," you should not make faces in that manner, for it will make you awfully ugly looking when you grow up."

Gertie looked one moment at the "school-marm," who had never, even in her "sweet sixteen" days, been accused of being pretty, and hoped to trace effect back to cause by asking her: "What did you use to make faces for when you were little?"

"When My Ship Comes In."

BY MARY E. MARTIN.

"Who can tell what passenger our ship is bringing to us as she is sailing across the sea?" These were the words that floated out to Fred Devol, from a room adjoining the one in which he had been doing some carpenter's work. Whether it was because he had been so busy that he had only heard those words, he could not tell; but just as he laid down his hammer the words floated to him. The person who was reading had stopped so suddenly that it almost appeared to Fred as if it had been spoken in answer to his thoughts.

In after years Fred found out that Dickens, who knew so well the feelings of the poorer classes, wrote those words; but if Dickens wrote them, as Fred remembered having heard them that day, he never could tell. Stick in his memory they would, just as he had first heard them. Life had seemed harder to bear than ever that day, and the thought had just come into his mind that his ship ever came in when through the open door there floated out to him, in a soft sweet voice, "Who can tell what passenger our ship is bringing to us as she is sailing across the sea?" He picked up his hammer and saw, and went back to the shop with a lighter heart; for it seemed almost a promise that a better day would sometime come to him.

"Old Savage has just been flitting his saw," called out some of the men to Fred as he opened the door of the shop. "Oh, you needn't look as if you were frightened to death, but you'll catch it! you state the shirked and of second order your time" and Old Savage fled away. Fred was as apprentice to Savage, and he knew well what the man meant. Old Savage, as the men called him, had a fabled voice, and when he got into one of his frequent rages the men said he could pipe his voice shriller than a fife drawn across an old saw. It was the delight of some of the men, when their mates were the victims, to stand behind Savage's back, and, with a nail, go through the pantomime. With every elevation of Savage's voice this man would suddenly run a nail higher and higher up the saw-rack to the amusement of every one in the shop. Upon poor Fred's head fell these scoldings more than upon any one else. They had long been the terror of his life. Fred was a creole, but what were the exact circumstances that had drifted him into Savage's hands Fred himself did not quite know. Evidently he was of good parent-

age, as his finely-formed features and pure accent clearly showed. When Old Savage was closely pressed for an answer, he would say that he got him from one of the yellow fever nurses. This curse had been sent down to New Orleans during an epidemic, and had brought the boy back. The boys had said that he had seen all the city's friends die, one by one; and he couldn't have the heart to leave him there alone. The nurse had afterwards died, and poor Fred had fallen into Old Savage's clutches. Fred remembered almost as if yesterday that this one he was reading about another from behind his hand: "It's an era." Fred, after the first shock to his susceptible nerves, here it better, and quietly went on to his work; for back to him came the promise that some day his ship would come in. As it would take the men from the shop, and Fred, being busy with his tools, was often sent, as he had been to do, to do some little job: at one time it would be a door that needed a weather strip; at another, a shelf to put up. It was this way Fred saw that there was a different way of living from that in Savage's house—that there were different people in the world from the rough, but kind-hearted, men in the shop.

One day Savage sent him up-town to do some work on some shelves in a store. Fred knew the owner of the store, as many others did, as Barney. Mr. Bernard was his correct name, but few thought to call him so. The store he kept was called a second-hand book-store; but it was a perfect museum of odd things in that line. Everything could be found there, from a well-thumbed school geography to the rare old volumes, so dear to a book-lover's heart, but impossible to be found in any other place but Barney's store. While Fred was at work, he couldn't keep his eyes from occasionally wandering from one shelf of books to another. Never had he been in a more inviting place. The store had nothing of the dingy, dusty air, that its name would suggest. It was a large, light airy room; with a home look about it that was not lessened by the cozy sitting-room beyond that Mr. Bernard had partitioned off for Madame Bernard. It was as quaint and as pretty as the madame herself. Here she sat, or, as some customer would call it, she would briskly step out and help in the sale, or the hunt for some desired book. As Fred went on with his work, Barney approached him and said: "I want to get a young man in my store, so that madame does not have to jump up so many times. Do you like your work so well that you cannot come and live with us?" Barney knew as well as others the kind of a life Fred had to live.

"Like it, Barney I would change it for almost anything if I could; you would not take it, would you, Barney?"

"Yes," said Mr. Bernard, in his broken English (Fred never found out what his nationality was), come right away, I will pay you a small salary each week, and you can live with me and madame."

Fred was delighted; he felt several inches taller when he went back and told Savage he was going to leave. Savage raved, but it did no good. Fred took his place in the store, and soon won the love of the two old people. It was only a few weeks after entering upon his new duties that Fred, while pilloing some books on a shelf, stopped short in his work. He had

come across one that deeply interested him—so deeply that he stood motionless, one foot resting on the counter, the other upon a lower shelf. Deeper and deeper did the interest grow, until he jumped down and seated himself on a stool. His work was all forgotten; and it was well for him that he was not still at work for Savage. As an hour passed he could hardly then tear himself away. This was a book on writing—a guide to business-writing and ornamental penmanship. Nothing new to many, but the first that Fred had ever seen, or even heard about. Finally, Fred put the book away in a secure place and finished his work. When Mr. Bernard came in, Fred asked him to sell him the book. "You may have it for nothing, my boy," said Mr. Bernard. "I bought it with a lot of books." From that day Fred determined to make of himself just as fine a penman as the author of that book. During all the time he was knocking about he had picked up a very good foundation for an education, but he wrote in a cramped, angular hand. Now he went to work in earnest. Day after day he copied during every moment that he had to spare. For the first time in his life he had an object to gain, and an end to achieve. Before, he had always worked at the bidding of others. He did not make the progress that he wished to make in writing, yet he determined not to give up. One day, when Mr. Bernard was out, Madame very busy within, and the store entirely free from customers, Fred went to work on his writing. He worked with a will entirely forgetful of the store and all its surroundings. He did not notice a tall and very scholarly looking gentleman when he came in. He stood quite close to Fred; stood and watched him for a long time. Finally, the feeling that some one was near him caused Fred to look up. "You will never accomplish it in that way," said the gentleman, quietly and with a smile, as Fred's eyes met his.

"What made you try to write all that in such a short time? It won't do, but the improvement you made from the first is astonishing."

Fred did not realize for the moment that he had never seen this man before, but listened attentively. The gentleman went on to say:

"Don't let your eagerness to improve in writing make you lose all of your judgment in striving."

"But I did not know, sir," said Fred, "that I was trying so hard until you spoke."

"That is just what I mean. You abandon yourself to your desire to learn to write, and, consequently, do not make the progress that you would if you were cooled-headed. You have, in all probability, said to yourself: 'I will never cease striving until I can write copies in this book.' It will be just as like as not that you are aiming at something that is impossible. The result will be that you will show, in every letter you form, that over-heatishness is galloping through your veins. Curl this hot spirit; aim not quite so high at first; have full command of yourself; then with a thorough knowledge of the rules for writing, you can bid your will lead your hand in the desired way."

"Why, sir," said Fred, "I thought it was right to strive and work in learning to write."

"It is, if you do it as I have told you. Now follow out my directions, and see if you do not accomplish it."

Just then Mr. Bernard came in; the gentleman secured the book he was seeking. As the gentleman passed out of sight, Mr. Bernard said: "That is the great scholar, Mr. Paulsen; he is a publisher of a great magazine."

Fred practiced his writing after that, under the instructions Mr. Paulsen had given him. He was astonished to see the progress he made. A letter was accomplished each day, until he loved the art to such a degree that he lost all consciousness

of self in his practice. Before he realized it he had reached such perfection in writing that if he had not quite come up to the author, at which he aimed, he had very nearly reached that point. One morning the knowledge of what he had attained came to him all at once. His impulsive nature gave the shout, loud and loud: "My ship's come in!" Madame rushed from the inner room, wringing her hands, and exclaiming: "Mon Dieu! What you cry out so for? No ship could come into this store!"

Fred laughed at her and at his own impulsive nature. Yet well he knew that for the first time in his poor life his ship had made a trip across the sea, well laden with material that would give him every success in life. Mr. Bernard was a ripe scholar, and Fred could not have fallen into better hands. Now that he saw what wonderful

and to the sides rose up like great ramps. The front open and close down to the river, from where the cool sea-breeze was wafted and stirred the tree to low music above your head. To his there beneath those trees, with open air, open sky and open sea—with the barehills, the dainty fens, and many bright flowers springing up from the green moss at your feet, this of itself was enough to make one happy, and to be grateful for existence. It was here that Fred Devol came to come, away from the smoke and the dust of the city, and lie down beneath the trees. It was here he dreamed his first dream of greatness. Here he first knew that the poetic genius was within him. Fred Devol kept the secret of his first poem a long time—fearing he had overestimated his own power. One day Mr. Bernard found his poems, and was impatient until one was in Mr. Paulsen's

slender on the fair ear. You may take any large city and go through its schools, and where will you find one boy who writes well you will find five girls who write better. It is so in families. It is only when men are compelled to use writing in business, or make writing a speciality, that it is difficult. Fred Devol did not attempt to enter into a discussion on this topic. What interested him more was that he had to reply to this letter. It was an opportunity he had eagerly longed for. This letter was from Mary Doane, a contributor to the magazine, and Fred Devol had long been interested in her. Although a universal favorite with ladies, he had never had a passing fancy for any one. This one woman, speaking through her contribution, had stirred Fred Devol's whole nature as no other woman had been able to do. He was glad now to come this much nearer to her, although he might never see her face to face. Fred answered this letter, and a constant exchange of business letters drew them nearer. Fred thought in her every article she poured out her heart to him and no one else. He knew that in everything that he wrote he had long since ceased to speak to any one but her.

After he had been on the magazine about a year Fred Devol resolutely made up his mind to ask Mary Doane to marry him, and, if she consented, to go over the long distance and marry at once. Providence whispered to him: "It might be a case of Marjorie Daw"; Pride whispered: "You are the man who never picked up a paper in which there was a case of two persons marrying on first sight but you threw the paper down and said: 'Can there be two such idiots in the world?'" Fred Devol listened to neither; the strong heart-yearning that he felt for Mary Doane, and he believed she felt for him, conquered.

When Mary Doane received his letter she was seated in her own pretty cottage that was nestled in among the trees. After reading it she neither felt shocked, indignant, nor surprised. She had all along felt this heart-yearning for Fred Devol, but did not dream that he felt it. His picture she had seen in the magazine, and his writings had found an answering chord in her own heart. Why should she not marry him? This was the way she reasoned: Why should a person be compelled to see each other face to face when they had so long read each the secret thought of the other? Why should she not trust him?

She wrote him that she would marry him, and over the long distance he went. He reached the pretty cottage among the trees and entered. It was an case of "Marjorie Daw"; for, he, his ship is sailing in, and from her deck has stepped the passenger she is bringing; it is sweet and lovely Mary Doane. A woman not tall, yet of grand and noble mien. Beautiful she is with her fair English face and her blue eyes that look so steadily into yours. She is near Fred Devol's own age. The beauty of her face, you can see, comes not from features alone, but from the soul within. Does this heart-yearning for each other cease when they meet in the flesh, face to face? No! They know that they were made for each other as surely as while Adam kept his ship sailing in from over the sea, and left to him Eve the one fair passenger.

And now my dear reader, I am thinking of this. The big man who is like the little thing and me. To guide our ship, as she sails o'er the sea. Who can tell what passenger she may be bringing. To make life seem sweeter to you and to me!



The above cut was photo-engraved from an original pen-drawing executed by Mr. Griffiths, a student of Mansfield's Gem City Business College, Quincy, Ill.

success Fred had made in writing, and that he wished to improve in every way, he helped him. No one knew more people who could help Fred's writing, bringing him in a pecuniary benefit, and soon he had no need to accept the salary that was due him the store.

One of Fred's greatest pleasures, when he first went to Mr. Bernard, was that he could go into the open air when he wished, without the fear of a scolding. As the year went on, it still continued his great pleasure. Many a day he would start for a walk to Happy Hollow. The way to it was across a covered bridge, then a turn to the side led you into a road that lay side by side and wound its way with the river you had just crossed. This road went winding its way by river and hill-side until it brought you to Happy Hollow. It was well named Happy. It was a hollow made by several hills standing together, forming the river. I don't think you could find a more lovely spot than Happy Hollow, on a bright May day. The hills to the back

hands, so great was his appreciation of what Fred had done.

The poem was submitted to Mr. Paulsen for publication, written in Fred Devol's hand that was far more beautiful than the one that made Poe's first poem acceptable. It was accepted and published in Mr. Paulsen's magazine, where Fred Devol placed many more.

Fred Devol succeeded so well in all that he undertook that, when thirty-five years of age, Mr. Paulsen offered him the editorship of his magazine. Fred Devol was not only willing to take it but abundantly able to manage the magazine.

It was only a few mornings after he had begun his duties as editor that Mr. Paulsen, holding a letter out to him, said: "That is a beautiful hand-writing; I never see a lady's letter written as beautifully as that but I think of an item I saw in a penman's paper." The editor commended a lady writing-teacher in these words: "She writes with great uniformity for a woman."

Now Fred, my dear boy, that was a

The "Hand-book" as a Premium.

We have decided to continue to mail, until further notice, the "Hand-book" (no paper) free to every person renouncing \$1.00 a subscription or renewal to the JOURNAL for one year, or for \$1.25, the book handsomely bound in cloth. Price of the book by mail, in cloth, \$1.25; in paper, 75 cents. Liberal discount to teachers and agents.

Itinerant Professors.

ARTICLE II.

BY CHANDLER H. JENNER, Keokuk, Iowa.

Yes, we all plead guilty to having been once a traveling teacher of penmanship, and we are proud of it. This is the first stepping-stone, and he who would climb must not ignore the assistance gained in this field of usefulness. We have no regrets; but, on the contrary, are proud of having done much good and gained aches of knowledge that is invaluable for the superstructure of a successful career. We look back with pleasure over a conquered field, and believe that the momentum gained is our constant support in these days when others are halting between two opinions. The itinerant professor is a necessity, and is sure to thrive if he possess ability and the requisites of manhood, with force and energy enough to create an electric current.

We must not demand too much at first, however, as we have admitted that the beginning is here, and we cannot, consistently, be too critical.

Young man, launch your tiny bark upon the sea of strife and world of waters, trusting to fortune and a strong arm for a safe arrival in the golden harbor. Be just, be true to your own interests, and you will never want for encouragement.

REMEMBER:

Nothing great is lightly won,
Nothing won is lost,
Every good deed nobly done,
Will repay the cost.
Place in Heaven your utmost trust
All you will to do,
And if you succeed
You must paddle your own canoe.
Why do you hesitate?
I don't know just what to do,
But you must know if you ever hope to succeed.

I have no confidence in my ability.
Are you positive you know your business?

How can I know it without having taught,
and how can I teach until I know how?
What a predicament.
What ability have you? Do you know anything more than how to write and draw a few birds and beasts of prey?

What do you mean by "How to write?"
I mean, can you execute smooth, even writing, with that degree of skill that will demand recognition by those with whom you come in contact.

Yes, I am not wanting in that.

Can you introduce a little speed in your copy-hand, and produce what is always of the greatest interest to a business community, viz., Business-writing?

No, I scarcely think I can. I didn't think that was essential.

In your profession everything is essential that will help you to help others to help themselves. If by your power you can lead others to acquire what you possess, your services must be in demand, and will, of necessity, command liberal returns. To say the least, you should make this an object and improve yourself as soon as possible. It surely will benefit you in many ways.

I have made a good start in drawing and can show fair results.

What is the object of drawing?

It serves an excellent purpose to show executive ability. The drill gained in reaching every degree of proficiency in drawing gives superior increased power in the field of writing. It leads a certain enchantment to writing, and assists one to accomplish the result with greater ease. The ornamental bears the same relation to the practical that algebra does to arithmetic.

Do you deem ornamental penmanship a necessity? Diamond cuts diamond. Yankees answer one question by asking another. There are many things deemed a necessity that were once considered a luxury. If we consider how little will serve our purpose, we surely must conclude that both ornamental penmanship and algebra must fall to the ground.

A knowledge of algebra will benefit anyone, not so much in dollars and cents, but in the satisfaction of knowing something beyond ordinary. Ornamental Penmanship is well enough in its way, and like algebra, serves a purpose that must not, and cannot, be ignored. An ignorant cry of a majority against it does not prove anything. If algebra assists one materially to understand arithmetic, and ornamental assists in the practical, I surely am safe in concluding that each should be taken in its time in order to get a more than ordinary development. A thorough understanding in the lower must be gained through the higher.

Is this conclusion satisfactory?
So far I am safe. I can write fairly well. I think I understand the development of a business handwriting, and I will try and profit by what you say as to drawing, that through it I may reach what others have done in writing.

But if you expect to be a teacher you have only half begun.

Yes, I told you I didn't know what to do, and that I have no confidence in my ability.

What ability did you refer to? I have but the one.

But you must know that if you would teach well, you must possess teaching-power or teaching-ability, in addition to executive ability. Confidence comes from the possession of both, and you cannot

is not what he should be, then he should seek to solve this ONE "PROBLEM OF THE TIMES."

A Train for Dudes.

There is talk of putting on a regular English train between Boston and New York. Everything in the way of luxury, comfort, speed and safety has already been perfected. There are no such cars and engines in the world as the Consolidated road runs, yet, wishing always to supply an unsatisfied public, the experiment of running a train of English coaches has been agitated. English engines, with one cube and one pair of 11-foot drivers, will be imported; also, first-class compartment coaches, seating eight persons in each car, or twenty-four persons in each car. The high rate of speed accomplished in England is attained by running small trains, so here but four of these cars will be used on each train. One train will leave New York and one Boston simultaneously each day, and make the run in about five hours. The train may possibly carry the mail, paying five dollars a minute to the Government for each and every minute's delay—just as they do in England. The "guard" will pass along on the outside of the train and collect the tickets through the windows. There will be no ventilation, and

A Hard Witness.

"Do you know the prisoner well?" asked the attorney.

"Never knew him sick," replied the witness.

"No levity," said the lawyer, sternly. "Now, sir, did you ever see the prisoner at the bar?"

"Took many a drink with him at the bar."

"Answer my question, sir," yelled the lawyer. "How long have you known the prisoner?"

"From two feet up to five feet ten inches."

"Will the court make the—"

"I have, Judge," said the witness, anticipating the lawyer: "I have answered the question. I knowed the prisoner when he was a hoy two feet long and a man five feet too."

"Your Honor—"

"It's fact, Judge, I'm under oath," persisted the witness.

The lawyer arose, placed both hands on the table in front of him, spread his legs apart, leaned his body over the table and said:

"Will you tell the Court what you know about this case?"

"That ain't his name," replied the witness.

"What ain't his name?"

"Case."

"Who said it was?"

"You did. You wanted to know what I knew about this case. His name's Smith."

"Your Honor," howled the attorney, plucking his beard out by the roots, "will you make this man answer?"

"Witness," said the Judge, "you must answer the questions put to you."

"Land o' Goshen, Judge, hain't I been doin' it! Let the blamed cuss fire away. I'm all ready."

"Then," said the lawyer, "don't beat about the bush any more. You and the prisoner have been friends?"

"Never," promptly responded the witness.

"What! Wasn't you summoned here as a friend?"

"No sir; I was summoned here as a Presbyterian. Narry one of us was ever Friends. He's an old-line Baptist, without a drop of Quaker in him."

"Stand down," yelled the lawyer in disgust.

"Hey?"

"Stand down."

"Can't do it. I'll sit down or stand up—"

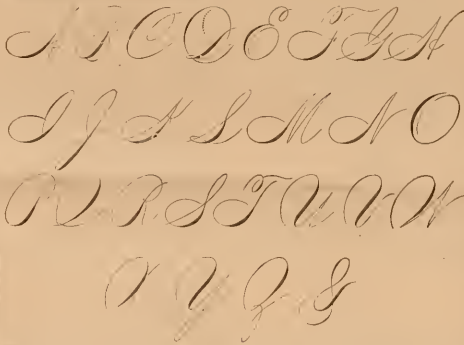
"Sheriff, remove the man from the box."

Witness retires, muttering: "Well, if he ain't the thick-headed cuss I ever laid eyes on!"—*Utica Observer.*

"I have been axed several times o' late," remarked Brother Gardner as he opened the meeting in his usual bland manner, "if we war to have any new mottoes or proverbs or maxims for de summer season. De Committee on Sayin's has handed in de follierin' hill o' far for hot weather: 'He who sleeps by day will hunger by night.' Industry ain de peg on which Plenty hangs her hat.' 'Argument makes three enemies to one friend.' 'Men who go to law must expect to eat der 'taters without salt.' 'De biggest balloon kin be packed in a bar'l when de gas ain out.' De rattle of de empty wagon kin be heard farder dan de rumble of de loaded one.'"—*Detroit Free Press.*

The Common-sense Binder.

This convenient receptacle for holding and preserving the JOURNAL should be in possession of every subscriber. It is of all intents and purposes a complete binder, and will contain all the numbers for four years. Mailed for \$1.50.



We present the above alphabet of plain capitals for wholesale or combined movement practice, photo-engraved from pen-and-ink copy executed at the office of the "Journal."

know your business and be successful in it without a knowledge of both.

If this be true, I am only half a man and must look to my laurels. If the demands of any business are known, I must meet those demands if I meet success. If I shut my eyes against truth, or in ignorance grope in the dark, it will avail me nothing to cry aloud when lost.

You must prepare for the contest. To say that I will try is not enough. You must demand that preparation of yourself that belongs to this day and generation. When you were a child, childish things were becoming to you; but now that you pretend to act for yourself, it becomes you to act the man and prove your act by all knowledge essential to a full and complete exposition of your claims. But how am I to gain a knowledge of teaching? How do medical students get practice in their profession? Are they not required to pursue a certain course of study, lectures, etc., prior to going out to practice? Cannot you do the same? Have you done this?

I thought any one who could write and draw a little could teach. Young man, you were never more mistaken in your life. If the itinerant professors begin early times down to the present have not been received with open arms it is easily accounted for by reflex action. Other callings are suffering from indiscretions, but this does not remedy this case. If the itinerant professor

not much comfort to speak of, but then "it will be English." There will be no water, no toilet-room, and the passengers will be locked in and unlocked only at their destination—all so English! The fare will be about \$20 or "four puz, me lad," and the portmanteaus will be "pasted" and not checked. The full fares and postal service will net something over \$2,000 each trip. There are so many that go everything English that it is expected that coaching-clubs, English pug-dog owners, polo players, fox-hunters, and dukes will patrolize and roll up the receipts of the new train. It will not be necessary to use any of the new \$5,000,000 loan, as it is a known fact that anything brought over here that is English always pays and pays well. One of the trains should be called the "Flying Wilde," and the other "Lightning Langtry."

When to Subscribe.

For several reasons it is desirable, that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number, in which is the first lesson of the course.

Striking Resemblance.

Many of our readers are undoubtedly aware that H. C. and H. A. Spencer are twin brothers, and so closely resembling each other as to often be mistaken one for the other by even their intimate acquaintances. Of them the *Washington Republic* published, in connection with its report of the Convention, the following anecdote:

The striking resemblance of two members of the Convention has been the occasion of ludicrous confusion more than once during the present meeting. The two gentlemen are Mr. H. C. Spencer, president of the Spencerian Business college in this city, and Mr. H. A. Spencer of New York. They are twin brothers of exactly the same stature and build, the same hair, complexion, eyes, and expression. When one gets up to speak the Convention has to be informed which it is. The voices are also the same. A delegate suggested that a blue ribbon should be tied around the arm of one to distinguish him from the other. The morning H. A. Spencer arrived here from New York he went to the Holly Tree restaurant to take breakfast. The colored waiter looked on in blank wonderment, and while Mr. Spencer was paying his bill was overboard to say to a brother waiter, "Dat man's got de most ravenous appetite I ever see in my life. Why, look here, he was in here at 9 o'clock 'zactly, and had beefsteak, ham and eggs, fried potatoes, and coffee. Now it's a quarter to ten 'zactly, and he's jus' had mutton chops, ham

A New College Building.

Cards of invitation are issued to the ceremony of laying a corner-stone of a new building for the Eastman Business College at Pengkuek, N. Y.

From the comments on the personnel of the Convention by the *Washington Republic* we abstract the following:

Among the delegates attending the meeting of the Association there are a number of noted business educators. Prof. S. S. Packard, of Packard's New York City Business college, is a famed teacher. His institution trains over 1,000 students per annum. He is 57 years of age, but looks younger, as he is slender and erect, and his face clearly shaven. He has been in the business thirty years. He is the author of the well known Bryant and Stratton's Book-keeping. He has also had a varied literary and newspaper experience. He first published the famous article of Oliver Dyer on John Allen—"The Wickedest Man in New York." He edited Bryant and Stratton's *Magazine* from 1857 to '60; subsequently he was editor of Packard's *Monthly*, a creditable literary venture.

A prominent figure in the Association is the Hon. J. R. Malow, of Detroit. He was formerly state superintendent of instruction in the state of Michigan, and while holding this position saw the necessity of a more practical business education than that afforded by the

Obituary.

We are deeply pained to learn of the very sudden death from hemorrhage, of C. W. Rice, which occurred on the 4th inst., at Estes Park, Colorado, where he had just gone to pass his vacation, and apparently in the full enjoyment of health. Mr. R. was a young gentleman of rare skill and promise, having taken in several of the leading business colleges of the West, and was engaged as teacher of writing in the Denver (Col.) Business College at the time of his decease. He was highly esteemed by all who knew him, alike for his fine social qualities and professional attainments. At a meeting of the Faculty and students of the Denver Business College, the following resolutions of respect to his worth and memory were unanimously adopted:

WHEREAS, The Divine Ruler of the universe has removed from our midst our dear friend and teacher, Professor Charles W. Rice; therefore, recognizing his worth and the loss sustained by his many friends throughout the United States and Canada, and bowing with humble submission to the will of the Almighty,

Resolved, That in his life and character, as exemplified by his every word and act, we recognize a young gentleman of excellent moral character and many talents.

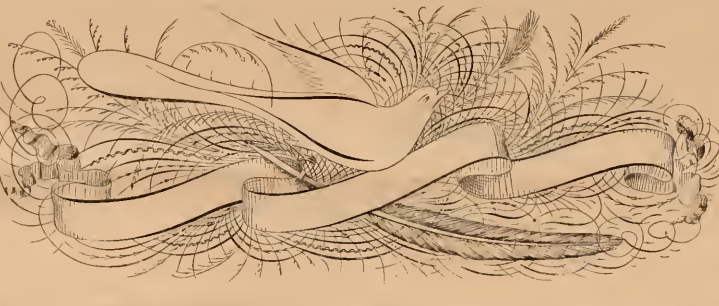
Resolved, By the death of the deceased the community sustains the loss of a good



Answered.

J. B. D., Morning Sun, Iowa.—Please answer the following questions touching penmanship injurious to one with weak lungs? 2d. Can I learn to teach penmanship (by reading) without going to school? 3d. Why are there so many failures in teaching penmanship? 4th. Why do so many abandon, early, the profession? 5th. What does the Day Shading T. Square cost? 6th. How do I write for a boy who never took a lesson in penmanship? Ans. 1st. Not necessarily, if one while sitting and leaning forward to write will have a care to bend from the hips and not bend the body so as to cramp the chest and interfere with respiration; also be sure to exercise much in the open air, and frequent y distend the lungs by long and full inhalation. 2d. No. We say No, because no one should attempt to teach who has not informed himself in methods of instructions which have been approved and vindicated by their successful application in the class-room; this can best be done by re-ceiving the in-

EXERCISE FOR FLOURISHING.



and eggs, stewed potatoes and tea. Dat appetite is wuf a fortune to any restaurant." It happened that H. C. Spencer had breakfasted at the same restaurant just before his brother got in from New York. The brothers are 41 years old, but have lived together only a small part of their lifetime. H. C. Spencer has several children, and his brother is now a visitor at the lease. The little fellows were at first astonished to see their father's double walking around, and could not tell the two apart until they discovered a bald spot the size of a quarter on top of the uncle's head. The other day a man stopped H. A. Spencer on the street and paid a debt due H. C. Spencer. Last spring H. A. Spencer came here on a visit and went to his brother's college. The brother came into the reception-room to meet him. He sent him into the next room, where fifty boys were assembled, to finish the explanation of an example that had been drawn on the blackboard. Not a boy discovered the change, though one was heard to say, "Why I didn't notice that Mr. Spencer's hair was cut!"

Extra Copies of the "Journal"

Will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

A little fellow of five, going along the street with a dinner-pail, is stopped by a kind-hearted old gentleman, who says: "Where are you going, my little man?" "To school." "And what do you do at school? Do you learn to read?" "No." "To write?" "No." "To count?" "No." "What do you do?" "I wait for school to let out."

public schools. Mahew's book-keepings are among the most widely used.

The Hon. A. D. Will, of Ohio, is principal of the Miami Commercial college at Dayton, Ohio, and also postmaster of that city. He is about 45 years of age, sharp featured, tall, and alert in expression. He is a member of the board of education at Dayton, and for many years has exhibited a deep and lively interest in the cause of education.

Prof. Daniel T. Ames is the editor of the PENMAN'S ART JOURNAL, a publication that has a large circulation among business colleges, teachers of penmanship, and others interested in the art. For many years he was at the head of a prosperous college in Syracuse, N. Y. He is one of the most famous expert judges of handwriting in the country. The celebrated Morse letter was submitted to him, as were the letters forged by the colored cadet, Whitaker.

Prof. Robert C. Spencer is the oldest of the renowned Spencer brothers, being now 54 years of age. He is president of an old and successful commercial college in Milwaukee.

It will be remembered that about a year ago a great sensation was caused by the disappearance of one of his children, whose body was subsequently found in Lake Michigan. He is one of the ablest men in the Association.

Remember, you can get the JOURNAL one year, and a 75-cent book free, for \$1; or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.

Sample copies of the JOURNAL sent on receipt of price, 10 cents.

citizen, an educated and talented penman, and superior instructor.

Resolved, By his sorrowing pupils and friends and President and Faculty of the Denver Business College, that we personally mourn the loss of a true friend and teacher.

Resolved, That a copy of these resolutions be sent to the brother and friends of the deceased.

W. C. COLLIER,
F. W. IRELAND,
Committee.

Notice.

Subscribers requesting a change of address should give the old address as well as the new, to enable us to find their name upon our subscription-books, where subscribers are arranged by towns, and not by name.

Rev. Dr. Robert Collyer argues, in the *Critic* of June 10th, in favor of closer sympathy between Church and State than has existed for several centuries. "The mutual goodwill we would fain see established between Church and State, when you bid your way to the heart of it," he writes, "is just goodwill between the mother and the daughter, and the desire on your part and mine, that after this long estrangement they should kiss and be friends."

For \$2 the JOURNAL will be mailed one year; also, a copy each of the "Standard Practical Penmanship" and the "Handbook of Artistic Penmanship" (in paper covers; 25 cents extra in cloth). Price each, separate, \$1.

struction and criticism, together with the example, of a live and experienced teacher. By it means, if you aspire to teach, avoid yourself at least one course of instruction from a teacher of acknowledged merit and experience. 3d. and 4th. First. Because many young men, apparently with the presumption that to be able to write a good or showy hand is the only necessary qualification to teach writing, make the effort with a, through their ignorance of the proper methods for successful instruction and, perhaps, ignorance in other directions, they fail, just as they would in any other pursuit for which they were not qualified. Second. Because many skillful and successful teachers, because of their competency, are sought and employed at large remuneration as accountants and correspondents in our great commercial houses, corporations and bureaus of finance. 5th. \$7.50 to \$8.00. 6th. Your writing is very creditable, but it has many faults which a good teacher would at once point out and assist you to correct—chief among which are lack of uniformity and precision in constructing the letters. Your writing has a very prevalent fault of being very irregular upon the base-line, some letters projecting far below, while others are far above the line; this fault alone is sufficient to greatly mar your writing.

E. H. L., Lake Hill, N. Y.—I am on the second year as a subscriber to your paper, am well suited and much pleased with its contents, from month to month, and believe it to be doing a good and lasting work in the interest of practical as well as ornamental penmanship. I have been trying for

several years to improve my writing that I might be able to put it to such use as would benefit me, such as teaching writing-school, etc., but somehow I have not been able so far to master the pen. Sometimes I almost seem to have gained the victory, but very soon I find my hand and fingers get stiff, and sort of jerk on the down stroke, so that the movement becomes irregular, which discourages me very much, and yet I feel bound to not give it up. Each succeeding number of your paper inspires me with new zeal. I cannot help but think of giving it up, because I am an ardent admirer of fine penmanship. I would take lessons of a first-class penman, but I am not able. Will you please answer a few questions through the JOURNAL? 1st. I am forty-eight years of age—does that, as a rule, disqualify one from becoming expert in the use of the pen? 2d. Does my writing indicate that my efforts will be successful, or not? 3d. How far from the point of the pen should the end of the finger be? 4th. Should the penholder cross the middle finger on the lower corner, or at the upper corner of the nail where it enters the flesh? 5th. I use a Spencerian ball pen—do you think another make would be better to learn with? Please answer as many of these questions as you may judge proper. We answer the above questions for two reasons. First. They are proper. Second. They are such as are often asked by persons of middle age. Ans. 1st. Your age does not disqualify you from becoming a good writer. It does, however, impose two difficulties, viz., your present writing habit, confirmed many years of practice, so far as it is not good, has to be overcome, while at your present age it is much more difficult to ignore your customary occupation and give yourself up to the necessary study and practice to thoroughly master penmanship; but these are not difficulties that cannot be overcome by a determined effort. 2d. The indications of your present writing are favorable. Your chief lack is freedom of movement, which is also the cause of "the stiff, jerky, irregular movement," which you say sometimes troubles you. It may be economy for you to take at least a few lessons of some good teacher in movements. Your writing is now confined too much to the fingers, while it should be more on the forearm. 3d. About one inch, or sufficiently distant to not jerk the fingers. 4th. If you write with the finger movement, the holder should cross at the lower corner of the second nail, as it gives a freer motion to the fingers; but where the forearm or combined movement is used, the holder should cross at, or about, the upper end of the second finger-nail, since that is the easier manner of holding the pen, while it does not interfere with the movement. 5th. While writing, the body should be in such a position as to relieve the right-arm from any support of the body, and whether or not it is necessary to lean to the left will depend much upon the height of the table at which one writes. 6th. The pen you mention will do well, but we would rather commend a pen as fine as Spencerian No. 1, or our Penman's Favorite No. 1.

M. H. R., Chesley, Ont.—Can one become a good writer while doing heavy work? Ans.—Yes; if it is not so heavy as to overstrain his muscles. A considerable degree of heavy work will not interfere materially with the acquisition of a good handwriting; of course, for delicate professional pen-work, it is necessary for one to devote so much time to practice as to prevent another regular business, and in its practice much work would be required to injure the hand for a delicate manipulation of the pen.

M. H., Sharnburg, Ill.—1st. Is it necessary to off-hand flourish that the hand can do the little flourish or may it rest at the second joint of the index? If the whole arm is used in mid-writing, why not in other writing? 2d. Can anyone become a good

teacher of writing without understanding grammar? Ans. 1st. While it may not be fatal to good flourishing to rest the hand at the second joint of the finger, it is much better to rest on the nail, as it presents a much smoother and better gliding surface to the paper, and will render flourishing more easy and graceful than otherwise. 2d. The difference between using the whole arm for cards and other writing is, that upon cards a greater leverage is to be formed of letters and in the use of flourished lines is permissible than in practical writing. Card-writing is really artistic rather than practical writing, and since the whole arm is a sort of a long lever movement which gives grace at the expense of accuracy, it may be permitted in card and professional writing and not in practical writing. 3d. While the use of bad grammar may not be fatal to good teaching of writing, it is very likely to diminish the dignity of a teacher before his class, and impair their respect for him, even as a teacher of writing, were he to betray ignorance of grammar or other common branches of education. A teacher, to command a high position as an instructor in writing, must have good qualifications, and resources that extend beyond simply a knowledge of writing. It is due to a numerous class of pretentious writing-masters, weak and ignorant in all departments of education except writing, and often so in that, that has greatly lowered the dignity of the profession.

Geo. H. B., Carson, Nev., requests that we give through the JOURNAL some specimens of good, plain, practical, legal engraving. We entertain the suggestion thus favorably, and that means that it will be done.



S. S. Packard is rusticating at South Orange, N. J.

Prof. H. W. Flickinger is passing his vacation at Newport, Pa.

J. E. Soule is one of a company who are spending the summer in the Adirondack Mountains.

E. G. Folsom, of the Albany (N. Y.) Business College, is passing his vacation at Pennsylvania, N. Y.

Wm. Allen Miller, of Packard's New York Business College, and his wife, are spending their vacation in Europe.

Frank Goodman, of the Knoxville and Nashville (Tenn.) Business Colleges, has lately been appointed a member of the Board of Regents for the State of Tennessee.

J. W. Harkins, who has been teaching writing during the past year at Little Rock (Ark.) Business College, engages with A. H. Hume's College, Worcester, Mass., on September 1st. Mr. H. is one of our most promising young writers.

J. H. Long, late a pupil at the Spencerian Business College, Cleveland, O., has been engaged to teach penmanship the ensuing year at the Normal School, Daaville, Ind. Mr. Long is a good writer, and will, undoubtedly, do good work in his new position.

A. S. Scarborough, of Knoxville, Tenn., has commenced work as a teacher in Gaskella's Business College. Mr. S. is a skillful writer, and has been at Goodman's Business College, Knoxville, and on leaving was presented with a handsome cane by the students.

A. H. Steadman, whose card appears in another column under the head of "Business Colleges," is a skillful penman, and is highly commended as a teacher by the Hon. Ira Mayhew, of the Detroit (Mich.) Business College, in whose employ Mr. S. has been for some time past.

R. S. Collins, who for some time past has been teaching writing at King's Mountain High School, N. C., has been engaged to take charge of the Penmanship Department in Goodman's Nashville (Tenn.) Business College. Mr. C. is a skillful penman, and will, undoubtedly, win favor in his new position.

S. C. Williams, special teacher of writing to the public schools of Lockport, N. Y., is not only deservedly popular as a teacher, but quite skilled as a pen-artist. A diploma, lately designed by him for the several grades of the schools under his supervision, is spoken of by the Lockport Daily Journal as "a miracle of beauty and art."

D. P. Lindley, editor and publisher of the *Shortland-Trier*, has removed from his former publication office in New York to Plainfield, N. J., where he also conducts a school of telegraphy—a system of shorthand of which he is the author and publisher. All persons interested in shorthand will find his publication interesting.



Letters and other specimens of penmanship of a commendable degree of excellence have been received as follows:

W. A. Fraiser, Mansfield, O., a letter.

A. H. Steadman, Freeport, O., a letter.

D. A. Griffith, Waxahatchie, Tex., a letter.

A. E. Deigler, penman, Ada, O., a flourished bird.

W. K. Foster, Troy Grove, Ill., a letter and cards.

W. H. Starks, Barry, Ill., a letter and flourished bird.

O. J. Penrose, Athens, O., a letter and flourished bird.

L. A. Barron, Rockland (Me.) Business College, a letter.

E. D. Westbrook, Mansfield (Pa.) Business College, a letter.

E. G. Evans, Kinderhook, N. Y., a letter and flourished bird.

D. H. Snook, South Bend, Ind., a skillfully flourished bird and scroll.

J. G. Harmon, Carthage, Mo., a letter and bird design, quite creditable.

W. A. Wright, Baltimore, Md., several specimens of good practical writing.

L. B. Lawson, Hayward, Cal., a letter and a club of ten subscribers to the JOURNAL.

S. S. McCrum, Thorpe Springs (Tex.) Commercial College, a letter and flourished quill and scroll.

H. S. Shaver, Cave Spring, Va., a letter and several well-executed specimens of plain and flourished cards.

G. W. Ware, Bosham, Tex., a letter, a set of well-executed whole-arm capitals, and a page of practical writing.

Enrico Petrosino, Caffè della Rosa, Salerno, a well-written letter, inclosing the cash for a club of subscribers to the JOURNAL.

D. C. Tubbs, Business College, Erie, Pa., a letter, and a very creditable specimen by one of his pupils, Master John Reusen, ten years of age.

E. L. Burnett, of the Elmira (N. Y.) Business College, a photograph of a spread eagle and bounding stag lettering—all very skillfully executed.

P. H. Cleary, teacher of writing at Linden, Mich., a letter, cards, a flourished bird, and his photograph. The specimens are of more than ordinary degree of merit.

G. W. Brown, president of the Jackson (Ill.) Business College, several superior specimens of practical writing written both by teacher and pupils of his institution.

L. W. Hallett, Millerton, Pa., a letter and several finely-written cards. He says: "I owe my success in writing to a careful study of the JOURNAL. No teacher or penman should be without it."

A. H. Steadman, of the Rockford (Ill.) Business College, a letter, and photographs of several very finely executed specimens of penmanship. Mr. S. is highly commended by pupils and the press of Rockford as a successful teacher of writing.

A. R. Dutton, Camden, Me., a splendidly written letter, with a cordial invitation to spend our vacation with him, and a promise to add a pound per day to our "avoidance" during our stay; should we try it and he

fail of the fulfillment of his promise, anyone acquainted with his hospitality would certainly not lay the fault at his door. For so kind an invitation he certainly has our thanks, tendered with a hope that we may be fortunate in future to enjoy a pilgrimage to Camden, which has come to be a sort of Mecca for penmen "down East."

D. W. Hoff, Marshalltown, Iowa, a lively writer. He explains that we have skipped, without mention, his specimens hitherto sent, presumably because he is not a member of the Business Educators' Association, or the Business Teachers' Association. It is a common mistake to suppose that these conclusions he is certainly mistaken. His specimens must have miscarried or been unintentionally overlooked. If there is one thing more than another that we are bound to do, it is to not lay the JOURNAL open to a just charge of favoritism. Some of our warmest personal friends and the best friends of the JOURNAL—have made similar complaints. The simple fact is, that some letters and packages sent do not reach us; again, in the immense number of our duties we overlook some; with others, we unfortunately differ in respect to the merit of their claims.

"American Counting-room."

We are pleased to welcome among our valued exchanges the first number of *American Counting-room*, a thirty-four page paper, published in New York city. Judging from its contents, many of our readers will be glad to learn of this new contribution to business and commercial literature. The illustrated article on the New York Produce Exchange, which the number opens, furnishes information that is both historical and descriptive in character, and adds, as several chapters to the commercial history of the country. Of the excellent Papers (all of which are original, and either reported or prepared expressly for this magazine) we may say: "Prevention of Fraud in Payment of Coupons," "Books of Original Entry," "Accountants and their Clients," "Checking Embarrassment in Tax Collections," "A Criticism on Averaging Accounts," "The Tenth Question," "Paying from Sips," "The Railway Expedition," are especially interesting. In a department devoted to "Counting-room Clans" various interesting questions are discussed by correspondents whom we should judge are posted and have heard their speak. "Our Drummer's Investment" is an appropriate short story, and told in a vein of good humor that we may venture the assertion that Mark Twain is a "live boy in the office." A department of the magazine is devoted to very comprehensive reports of the markets and exchanges, in which appear the quotations of stocks, foreign exchange, bonds, grain, flour, petroleum, coffee, sugar, lead, pork, etc., for each day in the month of June, and there are, also, tables which furnish valuable information upon the variations of prices made during the month of July, from the various periods under the head of "Business Reverses" appear the reports, classified under the various departments of business, of the principal failures and cash embarrassments for the month of June. Yearly subscription, \$2.00, single numbers, 20 cents. The magazine may be purchased of retailers, or sent direct to the publishers, 20 Warren Street (Post Office address, Box 3155), New York.

The factory at Castleton, N. Y., produces and packs about 1,250,000 postal cards each working day. The total production last year was 350,000,000, and as the cards are all made at this one factory, the product measures the number of cards used in the country. If the demand at the factory averages 1,250,000 per day, it follows that only an average of one card and a quarter is used daily by every fifty people in the country.

How to Remit Money.

The best and safest way to pay Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, no Canadian postage-stamps.

"Beg pardon, sir,—hic,—but could you tell me which is the opposite side of the street?" Why, that side, sir" (pointing across). "Mosh oblige." I was over there just now, and asked 'another gem?' which was opp'se side," he said this way.—*Exchange.*

Persons desiring a single copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.

How Every City of Upwards of 10,000 Inhabitants can Have a Special Teacher of Penmanship Without Additional Cost.

ARTICLE I.

By CHANDLER H. PRINCE, of Keokuk, Iowa.

The public school system, which is the pride of our nation, is improving every year under the efficient management of men and women devoted to the cause of education.

indeed, very slowly to the *Jack of all trades*, and that the present state of affairs could not have existed had not the specialist appeared and established a claim which has been readily accepted by every intelligent and well meaning citizen.

For many years in the large cities the subjects of music, German and penmanship, have been treated successfully by specialists.

In later years, cities of smaller growth have shared the enterprise, and equally

consent to think of anything better when what we have is good enough.

To carry into effect and improve any new plan simply means additional money, and to this end many a scheme is discouraged because in the outset there cannot be seen returns prior to any expenses being incurred. We do not propose discussing the question of finance, but we are always ready for intelligent advancement, even where money is one of the controlling powers.

army of beggars and paupers, and inmates of prisons; the monopolists and cornerers, and gamblers of every kind and grade.

Consider how much brains and energy and capital are devoted, not to the production of wealth, but to the grabbing of wealth.

Consider how intemperance and idleness follow poverty. Consider how the ignorance bred of poverty lessens production, and how the vice bred of poverty causes distraction, and you can better answer the question, Is everyone doing his very best?

DANIEL T. JAMES
Artist Penman
205 Broadway, New York.

EXECUTES EVERY STYLE
Artistic Pen Work
THE ENGROSSING OF RESOLUTIONS,
CERTIFICATES, MEMORIALS, DIPLOMAS &c.,
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PHOTO-ENGRAVING
PHOTO-LITHOGRAPHY.

An extensive variety of specimens on hand for examination.
COMMITTEES AND BODIES DESIRING WORK IN THIS LINE
WILL BE WAITED UPON WITH SPECIMENS
ON REQUEST.

The above cut was photo-engraved from pen-and-ink copy executed at the office of the "Journal," and is given as a specimen of lettering.
Size of original, 17x21 inches.

We are proud of each department of learning, and can account for the rapid strides taken in no better way than that each has been treated as a specialty.

'Tis true, indeed, that much has been done, but it is an undeniable fact that the most efficient teaching is where specialists have held full sway.

From the high schools along up to the acknowledged superior institutions of learning, we find every statement verified, and every argument conclusive evidence of the fact that progress and advancement come,

satisfactory results have been gained. With smaller cities, the question of finances to meet these seemingly metropolitan movements is first, and its importance usually weighs so in the balance that the old plan continues.

This is not strange with men who have been educated under the very same regime. I sometimes wonder how, and why, the old heaten track is discarded. Why the new style is substituted for the old. Why we ever gave up the very things that were once our pride and joy. Why we should

As a nation, we have made wonderful progress; but with all, could there not have been even greater? Is everyone doing his best?

Consider the enormous powers of production now going to waste; consider the great number of unproductive consumers maintained at the expense of the producers—the rich men and the dukes; the worse than useless Government officials; the pick-pockets, burglars and confidence men; the highly respectable thieves who carry on their operations inside the law; the great

Every enterprise must have a leader who will advocate its cause and demand its recognition. The day is about to dawn when every city of 10,000 inhabitants can have a special teacher of penmanship without additional cost. I not only state a plausible truth, but can produce evidence in figures and facts that is unimpeachable proof. This, surely, is reform in its purity, because the rule says, more money for every new enterprise; here we have the exception. More money is not demanded, more money is not desired. It is simply a different

application of the present motive power. By the way it is conceded that the greater plan of learning how to write should be from printed copies at the top of books, or sliding copies or in slip form—a particular copy to be practiced by the entire class at the same time.

The different forms of light have engrossed the time of master minds through ages. Its history has been written, but not until an Edison cried Eureka, Eureka, did we dream of the wonderful power found in the electric light. The tallow dip, the candle, the coal-oil lamp, the gas, each has served its purpose and proved to be of incalculable worth. But must we still cling to after something better has been discovered?

The copy-book system, with class instruction, has not materially changed since its inception.

That a better plan has been discovered is proving itself wherever tried. While it may be some time before the electric light will shine everywhere, it gradually must displace all other. So with the copy-book system, as it is and has been; it will gradually give way to something better, which is to be expected by a progressive people.

The copy-book system is not to be derided; it has served its purpose long and well. It is possible, also, that nothing else could have been so satisfactory, and prepared the world for advancement as well as our present leading system. We do not disclaim any honor due the noble army who are, and have been, engaged in a glorious struggle. We are simply contending that a change of base in imparting instruction is needed to make a radical improvement in the next era.

The present condition of the Spencerian System, which, in execution, surpasses all others the world has ever known, will remain unchanged for many years to come. Improvement cannot come to its form of letters; but I am positive it has begun in the methods of securing the best results to the greatest number. In the past fifteen years there has been a very decided change in the methods of teaching languages. The results have not materially changed, but the methods that lead to these results are the all-absorbing topic.

It is an easy matter to go to New York from a distant point. The practical question to be solved is, Which is the cheapest and best route?

There are many ways to lead to write, there are many ways in teaching writing. But the way that will lead the majority, the easiest, cheapest, quickest, is the one desired.

I begin the study of grammar with Plinio, but do not think now that I would do so again. If you have been teaching according to a system that does not entirely satisfy every demand, if you would be successful, if you would rise in your profession, you must seek for better methods, for a better plan of imparting that which you know.

There is no reason why improvement should not be the watchword here as in everything else, unless (pardon me for the statement) that thinking, living penmen are few, and the few are not alive to their own interests. Some one must, some one will, advance in every cause; some one must, some one will, be the leader in every enterprise.

Specialists must teach the pupils how to write in our public schools, if it is at all well done. How to secure them is met upon every hand with the same objection—no funds. Did it ever occur to you that the difference between the wholesale and retail price of material used would pay a special teacher \$100 per month, with an attendance of 2,500 pupils?

Copy-books of the best material that will serve every possible purpose can be furnished at five cents each, retail. Ink, pens, holders, pencils, etc., can be, and are, furnished by the Boards of Education at so small an outlay that it is otherwise simply an imposition upon an intelligent community. Are not

the text-books furnished to the schools at some State? The regular teachers do not, and have not, taught penmanship only in isolated cases with any degree of satisfaction.

Is it not high time that something should be done to relieve this farcical monopoly?

A New Card-House.

We recently dropped into the new store of the New England Card Co., 1 M. Osborn, proprietor, 73 and 77 Nassau Street, New York City. This company has been established since 1872, and is acknowledged as headquarters for all style of cards. In general arrangement, convenience and adaptability to the business, we doubt if there is another card-house quite like it in the country. And the proprietor sets forth a strong array of arguments in the shape of cards in every style, variety and use known to the trade, to prove the truth of his assertion, that no card-house in the United States has an equally complete line of goods. The first impression of the visitor who enters the store is, that he has stepped inside a picture-gallery instead of a place of business. The walls on every side, ten feet or more in height, seem hung with picture-cards, bright in color and attractive in design. The walls are in reality shelves two feet in depth filled with cards. Cards to the right, cards to the left, cards in front—in fact, cards everywhere but on the floor beneath your feet; for overhead wires are stretched, from which are suspended some of the most elegant and expensive goods. Besides cards all around and above, we almost forgot to speak of the exquisite gems of art in plush, and hand-painted, which are protected by the handsome glass-enclosures which flank the room on three sides. Our readers will thus see that the house has a good claim to its name of being a first-class card-house. The original and primary object of the New England Card Co. has been to furnish cards for advertising purposes, and for the wants of penmen and printers. Their branch of the enterprise has attained a wonderful growth and development, and is still the leading feature of the business.

During the year 1883 this house has entered more largely into shape goods, and has now one of the largest and most complete lines of goods in the United States. New and artistic novelties are admired by all persons of taste and culture. Where we have said that the house carries pretty much every thing known to the card world, it would be only a waste of time to enumerate in detail their more than 2,000 styles and varieties. Here are to be found the latest novelties in shaped cards, plaques, plaquettes, etc., etc., also a very fine line of their own importations of lithographic goods. And right here we would say that they are the owners of many special editions of popular designs, and publishers of some of the best-selling goods of the day. This house also carries a full line of the country like-bell and gift line, and their assortment is acknowledged to be the most complete in the city. The New England Card Co. extend a cordial invitation to their friends out of town, and all interested in cards, to call upon them at their warehouse in New York.

Woman, who has been looking over booklets in a Main Street store: "Well, I didn't mean to buy. Am just looking for a friend." Clerk, politely: "Don't think you'll find your friend among the booklets. We've looked 'em all through."

Subscribers who may desire to have their subscription begin with Prof. Spencer's course of lessons, which began in the May (1882) number, may do so, and receive the JOURNAL from that date until January, 1884, for \$1.50 with one premium.

Cautious in the premises—"Hud's! I better pray for rain to-day, deacon!" said a Binghamton minister, Sunday. "Not to-day, Dominie, I think," was the prudent reply, "the wind isn't right."—Binghamton Republican.

To those subscribing at club rates, the book will be sent (in paper) for 25 cents; (in cloth), 50 cents extra. Price of book, by mail (in paper covers), 75 cents; cloth, \$1. Liberal discount to teachers and agents.

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Mayhew Business College, Detroit, Mich.
After July 25th, address Freeport, Ohio.

TESTIMONIAL

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ISA MAYHEW.

7-2



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The magnitude of the Manufacture of the COLUMBUS Buggy Co. at Columbus, Ohio, is a BUREAU EVIDENCE that they have the largest facilities, the most Superior Machinery, the most careful and efficient Superintendents and Foremen. They keep the most complete and reliable stock of their large capital and extensive business enables them to provide this class with employment the year round, and therefore they stay. The foregoing, with the fact that the COLUMBUS Buggy Co. have the largest Machinery in the world, states strictly first class Light Vehicles, exclusively, are built should they need to ascertain name of the dealer nearest them with Columbus Buggy Co.'s Virginia Phaetons, Surrey, Park Wagons, Light Carriages, and their popular American Carts. (Our cars are easy riding and free from horse motion.) This can be done by addressing a postal-order to the Columbus Buggy Co., Columbus, O., or to their branch store, 120 and 461 Central Avenue, Cincinnati, O., 806 Walnut Street, Kansas City, Mo.; or to West Washington Street, Indianapolis, Ind., where illustrated catalogue will be sent with name of dealer nearest to inquiry. (Vehicles of this company's make are sold and warranted by dealers in almost every town in the United States.)

7-3

BLACKBOARDS.

LAPILINUM (Stone-Cloth).



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One quart easily covers 50 square feet with three coats, the number usually applied.

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Columbia College (School of Mines)	New York City.
Columbia Grammar School	" "
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University of the City of New York	" "
College of Pharmacy	" "
College of St. Francis Xavier	" "
Lafayette College	Easton, Pa.
Madison University	Hamilton, N. Y.
St. John's College	Providence, R. I.
Stevens Institute of Technology	Hoboken, N. J.
Stevens High School	" "
University of Massachusetts	" "
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San Francisco, Cal.	St. John's, N. Y.
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St. John's, N. Y.	" "
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No. 1 - Plain, Without Shelf - \$1.25
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This is universally admitted to be the best material for blackboard use.

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Human and Animal Types.

Man's frame, the most complex which the anatomist knows, is commonly believed to be constructed on a type peculiar to itself. It is at least, a matter of common belief that we stand on a structural platform that peculiarly our own. It is this tacit belief which causes us to regard any obvious approach to our own structure and conformation—as in the apes, for example—in the light of a natural burlesque rather than as a sober reality, depending upon causes and laws written unmistakably in the constitution of living things. Yet there is no truth further removed from the region of fiction or hypothesis than that which asserts that man has no type peculiar to himself, any more than a shrimp or butterfly possesses a bodily plan essentially and peculiarly its own. On the contrary, we see in the human frame, merely the most specialized and distinct form of a particular type or plan, which agrees in its broad details, as a plan, with that seen in every fish, frog, reptile, bird, and quadruped or mammal. Humanity rears its head erect at the top of the animal tree, but it exists after all only at the end of its own particular branch, which we know scientifically as the vertebrate, or familiarly as the "backbone" type. Every feature which in man is to be regarded as purely distinctive and human in its nature can be shown to represent simply the extreme development or modification of characters or organs belonging to the type as a whole. From man's liver to his brain, from the bones of his wrist to the structure of his eye, there is nothing to be found that is not fore-imbued in the type in the quadruped class, or even in still lower vertebrates. Later on we shall have occasion to show that, as Mr. Darwin remarks, man bears in his body undeniable traces of his lowly origin. So that those philosophers who may feel inclined to grumble at the clear evidence which anatomy presents of man's relationship to, and place in, a great common type of animal life, will require, after all, to bear a grudge not against the anatomist, but against Nature herself, and against the constitution of the animal world. It is hardly worth our while in truth to feel aggrieved, for example, at the knowledge that the highest apes possess a hand which, loose for bone and muscle for use, resembles our own in type, when we discover that man's "third eye"—existing in a rudimentary state—is in reality a relic of a complete structure, possessed by animals as low down in the vertebrate scale as the fish.—*Longman's Magazine.*

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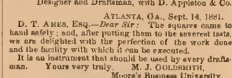


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NEW YORK, AUGUST, 1883.

VOL. VII.—No. 8.

LESSONS IN PRACTICAL WRITING.

No. XIV.—By HENRY C. SPENCER.

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Our intention is to present to the public a system

Plain to the eye and gracefully combined,
To train the muscle and inform the mind,
To light the schoolboy's head, to guide his hand,
And teach him what to practice when a man.

PLATT R. SPENCER.

HOW MUCH TIME TO PRACTICE.

The question is often asked, "How much time should be devoted to practice in writing?" P. R. Spencer, in his famous summer school in the historic Log Seminary at Geneva, Ohio, taught five hours a day, and many of his ambitious pupils practiced eight or nine hours besides.

That such teaching and training produced intelligent, skilled penmen, in terms varying from three to six months, is too well attested by the subsequent careers of those students as teachers and business men and women to require any statement here. The Log Seminary students gave to penmanship all their time, save that required for sleeping and eating; three months of which time, counted in hours, equals the average time allowed in the aggregate for writing-lessons in graded public schools, in a course of nine years, as prescribed in most of our cities. Taking into consideration the fact that the students of the Log Seminary were, on an average, older than the boys and girls in our public schools, and had the advantage of practicing under the direction and inspiration of an acknowledged master, the reason why they acquired superior skill is apparent.

In the business college, where about five hours a week are allowed for writing-lessons, and at least fifteen hours were for book-keeping, the writing of which should be done with a constant view to improvement, the student devotes as much time to penmanship in six months as is allowed in four-and-a-half years in public schools for improvement in the art. The results in the business college are more marked, on account of the pupils being older and the instruction more thorough.

The originator of the Spencerian held that, if an individual's handwriting had been neglected until his school days were over, he should sit down under the direction of a good teacher and make a business of learning to write until he acquired a good name. Writing, however, being a tool to be used by youth all the way up through their school life, they should be put in possession of a neat, free, plain hand, at as early a period as possible, that they may not be at a disadvantage as students.

The inference to be drawn from all this is, that the pupil in penmanship should give to its acquirement all the time he can consistently with his other duties; that he should do so under the best direction he can secure, or that can be secured for him, and that he should apply whatever knowledge and skill in the art he gains from special study and practice in all the writing he has to do.

SIZE AND SPACING.

Cut 1 shows the largest-sized hand that can properly be written in a body on medium-ruled paper—that having a distance between ruled lines of three-eighths of an inch. Observing Cut 1, it may be seen that the whole space between the lines is called the "ruled space," that eight-ninths of this space is designated the "writing space," that one-third of the "writing space" is the "i-space," that the capital O and the small h's

extend the height of three i-spaces, or the full writing-space above, while the small g extends two i-spaces below the base line. It is farther shown that the loop of small g, which is the representative in this respect of all the lower loop letters, does not interfere with the short letters on the line below; but clears their tops by one-third of an i-space, full.

This sized hand has been much used for a copy-hand, because it may be written on medium ruled paper, and, for models, presents the letters clear and distinct. The height of small i in this sized hand is one-ninth of an inch. In using a narrower ruling, as in ball-making and book-keeping, the writing must be reduced in the proportion. The capitals and small looped letters must not exceed in height eight-ninths of the ruled space, and the i-space not exceed one-third their height. Writing that fills more of the space between the lines than shown by this size and plan will, in a body, present a crowded and confused appearance. The best way to learn practically what this copy teaches is to copy the cut in every particular.

Cut 2. This sentence is here given because it contains all the twenty-six small letters of the alphabet. The small j does not appear as a separate letter, but it is embraced in the lower part of the capital J. The distance between letters in words has been previously stated in these lessons as one and one-quarter n-spaces. The distance between words should be regulated, also, for the sake of order and legibility. When words are written too close together, they cannot be easily distinguished from each other; when too far apart, writing-space is wasted. In Cut 2, also in Cut 3, the distance between words, measured on the base line, from the final down stroke of one word to the beginning of the

beginning of the first curve of the next word, is one and one-half spaces. We think words should not stand closer than this rule indicates.

Cut 3.—

Here we have a model-heading for a specimen of plain penmanship, such as we have recommended to be written, frequently, for comparison with previous samples, to enable the student to mark his faults, and to

Cut 3.

Cut 4.

judge of his progress. The distance between the capital S and the beginning of the small p is one-fourth of a n-space. The rule in all cases where the small letters following a capital is not joined to it.

Cut 4. This copy embodies a comprehensive statement, which is in itself a valuable lesson, worthy to be memorized while the paragraph is being practiced. By comparison with the other copy lines, it may be seen that the writing in this copy is smaller. The i-space or the height of the short letters, is only one tenth of an inch, and the capital T and the loop letters occupy but three-fourths of the height of the ruled space. The distance between the words is two n-spaces, which we think could not be advantageously increased.

Initial and terminal letters are abbreviated as far as practicable. The abbreviation of writing may be carried too far. We should be careful not to omit any stroke or part that is necessary to the distinctive character of any letter. For example, the initial and final turns in m's, n's, z's, etc., cannot well be omitted without in a measure affecting the legibility of the writing. Legibility and linearity are conceded to be essential to a good handwriting. If A. Spencer says, of abbreviated writing, that a few lines will form the body of each small letter, and that strokes are then added as connectives, simply to unite the letters into words. If his plain views are correct, the initial and terminating curves in the m's, n's, etc., may be omitted, and the spacing made to conform to the more radical abbreviation of letters. It will require no extra skill on the part of students to try the copy both ways. If manuscript cannot be read, the object sought to be accomplished in producing it is defeated. The story is told of a man who, as chairman

of a lecture committee in Philadelphia, received a note or letter from Horace Greeley, and, being unable to read it himself, offered a prize to any one who could decipher it. Several persons attempted. One man read it—"Doughnuts fried in lard, cause indignation"; another, "Idiot laugh at abolitionists, you her"; a third, "I'd knock the stuff out of him if he was my offspring"; and a young lady was positive it read—"Sparkling Sunday nights is a wholesome operation"; whereas, correctly read, it was, "I do not intend to lecture this winter. Yours, etc., Horace Greeley."

The Four-leaf Shamrock.

By MARY E. MARTIN.

It was toward the close of a summer day, when the light in the sky was growing mellow and the shadows lengthening in the valley, that a young man walked back and forth near a stile that led into the flourishing grounds of William Scully, in Enniskillen, Ireland. He walked slowly, but turned impatiently more than once to look over the stile and along the path. At last he was rewarded, and his face brightened as the one for whom he was looking came down the path. She passed the stile and crossed it, but her foot had scarcely touched the ground before the young man clasped her hand in his, and, in an eager way, threw his arm lightly about her waist, saying, in a low voice: "I thought you were never coming, Kathleen, my love."

"I could not come sooner, Jamie; I had to wait till the father went out," answered the young girl.

"Oh, how cruel he is, Kathleen! Did he tell thee what his answer was to me when I asked if you could be my wife?"

"It was this, Kathleen: 'When you can bring me a four-leaf shamrock, then you can have my Kathleen, Jamie, my boy, but not till then.'"

"What a shame, Jamie," said the young girl, laying her head lovingly on his shoulder, while the tears glistened in her eyes.

"It's a shame, Jamie, for sure and he knew you could not find a four-leaf shamrock. When he told me, Jamie, I went out in the dingle, and in the glen, and I searched everywhere for the four leaf shamrock, but I could not find one to give thee, Jamie. Then I went to old Lisabeth, and she said that they grew only at the gates of Paradise. That when the angels went in, they throw down to the earth a four-leaf shamrock for some one, and the one who gets it can have whatever they wish. Do you think you will ever find it, Jamie?" A wistful look came into the young girl's eyes as she spoke.

The young man held her closer to him as he looked down at her, and said: "Ah, my love, it is hard to find the four-leaf shamrock, but it grows; and whether the angels throw it down, as old Lisabeth says, or not, I shall find it, and one day claim thee, my love. It is enough that the father wishes me to have, sure, and I will get it, and one day make thee my wife. I can give thee nothing but my love now, Kathleen, but I will not stay here, and see thee by stealth, and the father says I cannot see thee at all. I am not fit for the work on the farm; all my life has spent me for that. I am going to America, Kathleen; I know I can find success there. In America there is room for all."

Closer the young girl clung to him as she cried out: "And leave me all alone, Jamie?"

He soothed her, and told her of the fortunes his countrymen had made there. Then, drawing her to a seat on the stile, he sat by her and, with her hand in his, they talked long

It was a peaceful scene around them, of almost solemn beauty. There was a stream quite near, winding its way to the south. Across the stile could he see the rich meadows of William Scully, and, close to the old homestead, the Irish linen was lying in long strips on the grass, all spun and woven by old Lisabeth and the hired women. Now they were sprinkling with water those strips of linen that they might bleach them. They sang their Irish songs as they worked, and their rich voices came over the distance to the two sad hearts on the stile. Through the dense forest-trees in front of the stile could be caught a glimpse here and there of the turret and

was not tall, but exceedingly graceful. Her hair was jet black, and, when uncoviled, fell in rippling waves almost to her feet. Her eyes were deeply, darkly, beautifully blue. Her face so fair that she was known as the Irish Lily.

Night was settling down over Enniskillen when Jamie and Kathleen parted at the stile; but not a darker night than was filling their hearts at their separation, lit up only by the hope that they might find the four-leaf shamrock.

In a short time Jamie set sail for America, and all his worldly possession was what money came to him from the sale of his land—not a large sum over his passage-money. But such tales had Jamie heard of the glorious country that he felt no fears. It was all haste and confusion in the great city where Jamie landed. The noise made him fairly dizzy at first; but he was full of hope, for, surely, there was so much prosperity for others there must be success for him.

Week after week slipped by, and with it

that large city could have told Jamie of the sleepless hours that hunger brought. Tired and worn-out, they could only themselves to sleep in the early hours, only to be awakened in a short time by the starving demo, determined that they should not find forgetfulness in sleep.

Hungry enough Jamie went out this last morning to seek for work. First putting the five pennies safely away in his pocket, and all down the street he walked occasionally to see if they were there; for there were only five pennies between him and starvation. This morning Jamie went down to the wharves, where, day after day, he had tried to find work. This morning he was successful. A vessel was loading with cotton bales, and one of the men having to leave soon after Jamie came, he asked for the place for that day, and got a short answer that he could and to be quick about it. Jamie's buoyant nature arose at once; here certainly he thought a way had been opened out of his troubles. A cotton-book was given to him, with the order to

fall to work at once. Jamie had watched the men and thought he could do it; but hooking bales of cotton from the top of a pile requires skill and experience, as poor Jamie found to his cost. His very first throw of the cotton-book only succeeded in unbalancing a stack of the bales, and poor Jamie, with two of the bales, went over into the water. Jamie would have drowned, and the search for the shamrock over, but for a small boy perched on the bow of a boat. Twice Jamie went down and came up before the boy could make the rope which he threw him reach his hand. Finally he did, and Jamie scrambled as best he could back to the wharf, only to be met with curses for being a green Irishman, and was at once driven away.

Wet through, he found his way back to the attic; some one lent him dry clothes, and Jamie went out again, thinking he would spend these last pennies, and die. They only bought two stale rolls and a piece of cheese,

which were wrapped in a piece of paper so greasy that the sight of it a short time before would have made Jamie sick. Now he held them closely in the piece of newspaper for the very satisfaction of eating them alone. Once back in the attic he devoured the rolls and cheese quickly, and was picking up the crumbs carefully from the paper when some words caught his eye. Only his hungry eagerness would have made him see them. It was in the "Want" column of a newspaper, and desired an intelligent, and well-educated young man to act in the capacity of a Nurse and companion to a young man who was an invalid. Jamie thought here was a chance; he might not be able to handle a cotton-bale, but he could do all this young man required. How old the paper was, or its name, Jamie did not know; but he had the street and number, so he thought he would try. After his clothes were dry he fixed himself up as neatly as he could and went in search of the parties. He had no trouble in finding them. The young invalid was slowly dying of consumption; and every day, any hour, he might go, or he might live some months. Both—the young invalid, Paul St. Clair, and his father—were pleased with Jamie, and employed him.

"Shure," thought Jamie, "I have found help at last," as he moved about the



The above cut was photo-engraved from an original flourish by P. R. Cleary, teacher of writing at Linden, Mich.

tower of the castle of Enniskillen. It was life in this castle that had made Jamie Fitz-Gilbert wait for the work on the farm—if Nature had not also had a hand in it. He had been a foster-brother to the young heir at the castle, and had been passionately loved by him—sharing in his life and his sports at the castle. Now, that they were both young men, and the young earl traveling far away, Jamie Fitz-Gilbert was not much fitted to make a living out of the piece of land that his mother's death had left him. Jamie was exceedingly tall and very slender; with an eager look in his face and an eager way about every movement. He had no evil in his own nature, and strong inclination to shut out from his mind every suggestion that there could be evil in others. A blessed nature to the possessor, but not of great assistance in the search for the four-leaf shamrock. For some time he had loved bright, sunny Kathleen Scully. Kathleen had been a petted child all her life. He did not remember her mother. Old Lisabeth had kept her father's house as far back as she could remember. Kathleen had always been her father's idol; now, for the first time, as she sat there on the stile with Jamie Fitz-Gilbert, she was thinking hard, better thoughts against him. Kathleen was the most lovely maid in all Enniskillen. She

was slipping away Jamie Fitz-Gilbert's little store of money. Day after day he had walked the streets of the city, trying everywhere to find employment, but none came. Was this the great America that his countrymen had said held room for all? As week after week drifted by, and even month into month, Jamie felt that he would go mad if help did not come. After his search through the city for employment he would walk the little attic-room that had now become his home, and wish that either he could be taken out of this life, or some help be given him. More than one night he had walked down to the dark rolling river, tempted to put an end to it all; but Kathleen's face would come up before him, and he would hear her sweet voice, as he heard it at the stile when they parted, saying: "The angels will throw it down to you, shure, Jamie"; and he would go back to the attic, sick at heart, but determined to try once more.

At last there came a morning when only five pennies were left of his little store. He had come at last, he thought, to the very end. He had eaten but little the day before, and now he did not dare spend these last pennies. He had been hungry many a day in the attic-room, trying to make the little store last. So hungry was he often that he could not sleep. Many a one

luxurious chamber and elegant home of Paul St. Clair. The first few days passed pleasantly for Jamie. Life at the castle, while he had not strictly been the young cat's equal, had made him a close companion, and he would find him for the elegant home of Paul St. Clair.

Jamie's first trial came the fourth or fifth day after he had been there. Young St. Clair had quite a number of letters to be written, and requested Jamie to do it, never doubting that he could do it; for Paul St. Clair was very fastidious about his correspondence. Now poor Jamie, like some other young men, abhorred writing, and wrote a hand that he was very much ashamed of. What should he do? Should he have to leave this only place, where he seemed to come to him, just because he could not write well? There was nothing for it but to try. The very first letter that he had written he knew he had failed by the cloud that came over Paul St. Clair's face, and the swift look of astonishment. He knew that he would never send such a letter. Jamie had been through so much that, man as he was, at the thought of again having to go out into the world he burst into tears and sobbed as if his heart would break. Paul St. Clair waited until Jamie was quiet, and then made him tell him his whole story. After Jamie was through, Paul St. Clair said: "Fitz-Gilbert, I think I can help you. I cannot live long, but I may show you a way out of your trouble while I am here; and you know, that as I go into the gates of Paradise, and throw it back to you, as Elijah threw his mantle to Elisha, and you may carry it back to Kathleen." "How can you help me now?" asked Jamie.

Paul St. Clair then, in a long conversation, explained to Jamie how he might learn to write, and told him the beauty and dignity of writing. What Jamie did not find out until the act of writing was made beautiful to him was that Paul St. Clair was a famous penman, known and respected throughout his country. Now, Paul made Jamie open a desk and take out a book full of excellently written copies, of which Paul wished Jamie to practice and learn to write well. He showed Jamie also specimens of beautiful writing of young men who had learned to write through the aid of this book, and who, on account of this good writing, had risen to positions of honor and profit.

"You know," continued Paul St. Clair, "I may have to go it almost any time; then you would have to look out for another situation, and you are not fitted for hard work. Now at this point I write well, that you may fill positions that in every other respect you are so well fitted to fill."

Jamie Fitz-Gilbert's quick Irish aptness helped him in trying to learn to write well. Paul St. Clair was astonished at the rapid progress Jamie made. It had at first relieved the monotony of his invalid-life to guide Jamie in writing. Now that Jamie improved so rapidly, Paul's love for his penmanship revived, and he told Jamie of his own success as a penman, and find Jamie's ambition to be like him.

It was up to this time that Jamie had waited to write to Kathleen. More than three full laughing moons had looked through the dormer window of Kathleen's room before she had a letter from Jamie saying that he now had hope of success. How Kathleen had prayed every night, as she looked from her window, that the angels would throw Jamie the four-leaf shamrock.

How delighted she was when the letter came, and so beautifully written she scarcely believed it was from Jamie. "Shure, and America must be a great place," thought Kathleen, "to improve Jamie like that, and so soon."

Never a word had Jamie told in his letter of his home in the attic, or his fall into the river. It was full of the fact that it

would be through writing they should win the success they wished. Kathleen clasped the letter to her heart, and kissed it again and again, and prayed that the time would come when they should find the four-leaf shamrock.

It seemed the work of the closing days of Paul St. Clair's life to see Jamie Fitz-Gilbert, through writing, fill a high position in life, and to take his place in the world as a penman. He succeeded, through Jamie's own industry, and the influence that Paul St. Clair had. Jamie was on the high road to success. At last the end drew near. One evening, as the sun went down, Paul St. Clair's spirit went out from the torment of clay—up through the gates of Paradise. Who can tell if he found, as we Irish so firmly believe, the four-leaf shamrock, growing near to the gates, and plucking one, threw it down to Jamie? Or who can doubt that this soul, purified by long suffering, in his first talk with the One who had walked among them, did not ask for a boon for Jamie? Be either as it may, from the time of Paul St. Clair's death his father felt that he would never fill Paul's place as a penman, but should take his place in his home. So it came about that Jamie Fitz-Gilbert became heir to all the vast estate of the St. Clairs.

Many letters followed the first beautifully written ones from Jamie to Kathleen, and the time was not long before Jamie came back to claim Kathleen of William Scully with a fortune that the old man had never dreamed.

Kathleen was waiting for Jamie at the stile when he came. She crossed it with a quick step and a long-beating heart. Jamie held her in a long-loving clasp, as she whispered: "Shure, and I knew that angels would throw it down to ye, Jamie."

He had hardly let Kathleen go from his arms, that he might have a good look at her, till his eye caught sight of a weed growing by the side of the stile.

"Faith, and shure I have found it, Kathleen, mavourneen," said Jamie, as he plucked the lovely weed.

"It is the four-leaf shamrock!" cried Kathleen. "We will take it to the father; he is waiting."

Across the stile, and down the path they walked, arm in arm, to the old homestead, where the father was sitting. He laid down his pipe, and held out his hand in welcome; but Jamie said never a word, but laid the lovely weed in the outstretched hand.

"Faith, and it's a good omen ye bring, Jamie Fitz-Gilbert," cried the old man, "the day that ye found a four-leaf shamrock. When I told ye, no one had ever been seen in all Enniskillen. I may have my little Kathleen with my blessing."

There was a wedding soon after in the old church, near the castle, founded by the Knights Templar—three grand, old soldier priests, when, leaving Jerusalem, came to Ireland, and made it a haven of rest to all Christian souls. The young earl gave away the bride, for Kathleen, and there was no happier man living than Jamie Fitz-Gilbert, the groom. Now, as sure as ye live, when the bride stepped from the church, built for ages, she was met by a pined-on her breast, and, as she looked down at it so lovingly, I saw for the first time a four-leaf shamrock.

Send \$5 Bills.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not one cent of loss will occur in one thousand. Inclose the bill, and these letters containing money are mailed to the postmaster, who will assume all the risk.

Letter-Writing.

ARTICLE VII.

By D. T. AMES.

Go, little letter, across the valley,
Fly!
To the light in the space below—
Tell my woe to her dewy blue eyes.

—TENNISON.

It is our purpose, in the present article, to treat of letters of friendship and relationship, and in doing so we cannot do better than to quote briefly from an article upon that subject in "Hills Manual":

Write letters to friends and relatives very often. As a rule, the more frequent such letters, the more minute they are in giving particulars; and the longer you make them, the better. The absent husband should write a letter at least once a week. Some husbands make it a rule to write a brief letter home at the close of every day. The absent child need not ask, "Do they miss me at home?" But be sure that they do. Write those relatives a long letter, often, and describe your journey, and the scenes with which you are becoming familiar. And if the miserie from the absent one is cherished, let the relatives at home remember that doubly dear is the letter from the halloved hearthstone of the home friends here the dearest recollections of the heart lie gathered. Do not fail to write your promptly to the one that is away. Give all the news. Go into all the little particulars just as you would talk. After you have written up matters of general moment, come down to little personal gossip that is of particular interest. Give the details fully about Sallie Williams marrying John Hunt, and her parents being opposed to the match. Be explicit about the new minister, how many societies you have a month, and the general condition of affairs among your intimate acquaintances. Do not forget to be very minute about things at home. Be particularly full of "baby" and "big," and the baby. Even "Major," the dog, should have a mention. The little tid-bits that are tucked in around, on the edge of the letter, are all devoured, and are often the sweetest morsels of the feast.

Let your friends, more especially, keep up a constant correspondence with their friends. The ties of friendship are thus riveted the stronger, and the fires of love and kind feeling, on the altar of the heart, are thus kept continually burning brightly.

EXAMPLES.

TRENTON HOUSE,

BOSTON, July 24th, 1883.

MY DEAR FANNIE,

I arrived here safely at seven o'clock this morning. The trip was most delightful, especially that portion by boat. On board I chanced to meet our old friends and neighbors, Mr. and Mrs. Wm. E. Alden and their daughter Annie, who were on my last charming and agreeable journey. The meeting was a most agreeable surprise. All inquired after you, and begged to be kindly remembered. They were on their way to visit the White Mountains. I shall, probably, be detained here about one week. Will write you a longer letter to-morrow. Meantime I remain,

Your loving friend,
SAMUEL GOODENOUGH.

Addressee me at Trenton House.

A LETTER OF FAREWELL FROM WILLIAM PENN TO HIS FAMILY.

My love, which neither sea, nor land, nor death itself extinguish or lessen toward you, most tenderly visits you with eternal embraces and will abide with you forever. . . . So, farewell to my three dearly beloved wife and children.

Yours, as God pleases in that which no waters can quench, no time forget, our distance wear away, but remains forever,

WILLIAM PENN.
WORMINGHURST, 4th of Old mo, 1683.

BROOKLYN, Aug. 6th, 1883.

MY DEAR SON,

I cannot tell you how deeply I am pained to learn that you are not of late adhering as strictly to the path of rectitude as you should. This I attribute chiefly to your unfortunate course of associates. I beg of you to at once abandon all association with evil or dissipated companions. Your former exemplary life leads me to hope that you will accept your father's loving and earnest advice, and at once abandon all waywardness.

Remember, my boy, that a fair fame once tarnished or lost is difficult to restore. I am more than willing to believe that to thoughtlessness is due all that you have done and said, rather than from any wrong intention. I urge you to reflect seriously upon this matter, and act wisely and promptly, before it is too late. Do it, for your sake, and for the sake of your loving and doing father and mother, whose pride and hope you are. I know you will appreciate the kindly spirit in which this advice is given, and, therefore, trust it will be accepted and heeded.

Your anxious father,

HAMILTON C. WHITFIELD.

REPLY.

ST. LOUIS, Mo., Aug. 10th, 1883.

MY DEAR FATHER,

Your letter of remonstrance and advice is received. Be assured all was most kindly accepted, and most fully appreciated. While I may have been at times careless and perhaps, wayward, I assure you that you rightly attribute all to my thoughtlessness. I have seriously reflected upon your kindly advice, and am firmly resolved to at once so act upon it as to fully relieve you in future from all anxiety, but to more than regain your confidence and approbation at this time. I trust you will forgive the past. Meantime, believe me, Your affectionate and dutiful son,

HAMILTON.

Political and Educational Economy.

The belief has gained credence that the problems of political economy are as abstruse that people of ordinary intelligence cannot comprehend the principles which underlie their solution. Authors of works treating of economic science direct their labors mainly to an analysis of the existing usages, and condition of the industries of the world, and estimate the force, extent and influence of their power in social and international affairs. Whether the wealth of a nation has been heaped up by the incessant toil of many slaves, owned and controlled by a few masters, or by a wretched peasantry, or by millions of underpaid, overworked "mud-sills" of society, and gathered into the hands of those who "toil not, neither do they spin," is a phase of the great economic question of the age, about which the writers of political textbooks have not much concerned themselves.

Linguists have translated into our language, from the dead languages of dead nations, such knowledge of the arts, sciences, literature, religious, and government, as the ancients bequeathed to posterity. A few linguistic drudges, called, perhaps, have performed that important service of transmitting the knowledge of the dead past to the living present as honestly and faithfully as the many thousands who have attempted it, and, probably, much better than the mobilized collegians who are now wasting the energies of manhood and years of time in the pursuit of that which can scarcely be dignified with the name of Learning, and certainly in the light of the present cannot be so construed as useful or valuable knowledge. Neither the professors of colleges, nor the priests and cardinals nor eminent scholars, in a lifetime of study, know as much of the dead languages as the cow-boys and untutored shepherds of ancient times. The demands of advancing civilization require that economic principles, laws, science, and practical knowledge should enter more largely into our educational system; that the youth of the country may be better trained to self-maintenance and an appreciation of their rights, privileges, and duties in the living present.

The bold denunciation of classical training, in an Address lately delivered before the Alumni of Harvard College, by Charles Francis Adams, should be read by all. The *Herald*, *Telegram*, *Son*, and other great journals of New York have also denounced as non-progressive the present classical system which forms the foundation of American and English Cultures.

HEAM.

Warren H. Sadler.

By S. S. PACKARD.

At the recent Convention of the Business Educators' Association of America, held at Washington, the fact was developed that of fifteen of the members present the average time of devotion to strictly business education was twenty-five years, the longest time in any case being thirty-five years, and the shortest time, twenty years. Among this number was W. H. Sadler, president of Sadler's Bryant & Stratton Business College, Baltimore, Md., whose very speaking portrait accompanies this sketch.

Mr. Sadler has made his mark in his profession, and stands out as a strikingly original character. Very few among the teachers of this country have his enthusiasm, his courage, or his persistence. He would have succeeded in any line of business, for his methods are those which inevitably lead to success. First, he could never engage in a business which did not have his full sympathy; and next, he would not undertake to do what he had not reasonable assurance that he could do well; and finally, having selected a business, he could never be content to take in it a secondary place. On this account, it is fortunate for our friend that, through design or circumstance, he finds himself at the head of a business college; for it is a courtesy which these institutions demand of the public that each one in its place shall be considered the "leading school of the kind in the country." And strange as this universal estimate may sound to those who have not studied the peculiar methods of the business school of America, it is neither inconsistent with an honest appreciation of value, nor even with truth in its best application. A teacher who permits himself to remain at the head of a school which he does not consider "best," not only does himself injustice, but fails of his duty to his patrons. The reputable business schools of America possess their chief excellence in their individuality. Although aiming at a common end—that of qualifying young men and young women for useful lives—each seeks that end by means peculiarly its own—and no schools in the world take out, to the same extent, the individual character of their individual managers. The fact is brought out in a fresh and delightful way at the annual meetings of the international organization already mentioned. The Business Educators' Association of America compels in its membership the chief commercial teachers in the United States and Canada, and among them men of world-wide reputation as authors and instructors. The sessions usually occupy four days, and the largest share of the time is given to actual school-room work. It is an occasion where one teacher can measure himself and his processes by other teachers and their processes, and where all that is new and fresh in the profession is brought to the surface by helpful criticism. Hence, when a man full of his own best ideas goes to these best ideas that others have to give, assimilating all in an intelligent and conquering way of learning, and then uses the readiest processes for imparting this knowledge to others, there is no assumption in his labeling his effort "the best"; for it is not the best from his point of view, he is simply unselfish to his duties.

Mr. Sadler has been in his present work as pupil and teacher more than twenty-five years. After having finished his school education by graduation from the high school of his native city of Lockport, N. Y., he entered upon and completed a course of business training at the Bryant and Stratton Business College of Buffalo. The theoretical knowledge thus obtained be supplemented by a year's practice in real business, and then accepted the position of principal of the commercial department of the Lockport Union School. This place he held with honor for three years, when he fell under the scrutiny of Mr. Stratton, who

was ever on the look-out for "coming men" in his profession. Stratton saw in Mr. Sadler the eminent qualities which he has since displayed with such signal effect, and at once engaged him for important duties in his great work. He was first placed, for a brief term in the Buffalo and Cleveland Colleges, but finally transferred to Rochester, where, in connection with J. V. R. Chapman, he established the Bryant and Stratton College of that city. His success here was immediate and assured, as he laid the foundation of what has since been one of the most marked and prosperous of business schools. In December, 1863, he was married to Miss Letitia H. Elliott, daughter of the late Andrew Elliott, of Orleans County, N. Y., whose ancestors were among the first settlers of Elliott Mills, Maryland. In the summer of 1864 he established, in connection with Bryant and Stratton, the Baltimore Business College, of which he has ever since been the head. Upon the dissolution of the Bryant and Stratton "Chain," in 1867, Mr. Sadler purchased the entire good-will of the school he had founded, and since that

school who does not know exactly what is going on inside of it." When he takes a student's money for tuition, he conscientiously and honestly contrives to render him a full equivalent in services; and no man in the business is more careful to fulfill that contract.

The patronage of Mr. Sadler's school is largely from the city of Baltimore, but he also draws extensively from all of the Southern, as well as from the Northern and Western States. His school is always well filled—having an average daily attendance of over three hundred pupils. His annual Commencements are an event in the city. The Academy of Music, in which they are held, is filled to overflowing with the best citizens of Baltimore, to whom he has commended himself and his enterprise in a peculiar way. For the past ten years the best lecture courses given in Baltimore have been given by Mr. Sadler, under the auspices of his college. There are no lecturers so high-priced or so high-minded as to escape his toils; and he rarely fails of making a hit. To all of these entertainments the students of his college have free access.



WARREN H. SADLER.

time has managed it for the most part single-handed.

One would suppose that in a work so extended and so well performed one man would find all that his hands and head could do; but there has been no time in the past fifteen years when Mr. Sadler has not been interested in a more general way in business education. First, as co-author and publisher of Orton and Sadler's Business Calculator, and, more recently, as author and publisher of Sadler's Counting-house Arithmetic, he has shown marked ability and achieved marked success. Of the Calculator over 40,000 copies were sold within six months, and the Arithmetic has been a real success—having won golden opinions from the best and most critical teachers of the country, in whose schools it is now the text-book.

As an educator, Mr. Sadler's specialty is intricate commercial calculations—in the teaching of which he is almost unrivaled. So much interest does he feel in the subject of Arithmetic that in his school he never trusts its teaching wholly to others. Although he employs the most competent assistants, every student must pass through his hands. And what is said of Arithmetic may be said with as much emphasis of the other studies. He asserts, and proves the assertion by his own action, that "no man has any business to stand at the head of a

Mr. Sadler is now in his forty-second year—having been born September 30th, 1841. He is a man of fine presence and most genial manners, and impresses every one with whom he comes in contact with his earnestness and honesty. He is as simple-hearted as a child, and as true as steel. He holds no small melencolies, and while he is an earnest competitor—fighting valiantly for what he considers his own—he never permits business competition to interfere with the amenities of social life, nor with the sacred conditions of friendship. He is of the kind that the more there are in the world the better the world will be. No much better than this can be said of any one.

The "Hand-book" as a Premium.

We have decided to continue to mail, until further notice, the "Hand-book" (in paper) free to every person remitting \$1 for a subscription or renewal to the JOURNAL for one year, or, for \$1.25, the book hand-somely bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.

Persons desiring a single copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.

Bad Manuscript as Connected with Bad Morals.

In an old number of *Blackwood* an interesting article on "The Rise and Fall of the Indian Service," traces in the history of the East India Company a curious connection between bad manuscript and bad morals. Those who write a villainous hand will take warning accordingly. We quote:

"The expediency of the Company was at one time much disturbed by the bad writing and the bad morals of their servants. Whether there was any connection discovered between the two is not very apparent, though more unlikely relationships have been now been discovered. It would be hard to judge some public men, whom we could name, by their penmanship. It is not every cabinet minister, indeed, who can write legibly. But, in the early days of the East India Company's establishments, bad writing may have been the direct result of bad morals—the feeble, shaky, indistinct letters of the morning clearly reflecting the debauched character of the man. We may managers at home wrote out in their general of the 5th January, 1710-11: 'We find the papers in the packets, and the critics in the press, are very dissatisfied. We expect this to be remedied; and if any of the writers don't write so good hands as might be expected, we hope they will improve and do better. If, through pride or idleness, they, or any other who will, will not, give them fair warning, and if they don't mend themselves our service. The same we say of all that are immoral and want be reclaimed. And let this be a general rule for all time to come.' This, at all events, is short, sharp and decisive."

The writer, however, makes honorable exceptions to the rules so stringently laid down. A foot note to the same article has the following reference to certain distinguished English statesmen, now deceased, but who were living prior to the disbandment of the East India Company, about twenty-five years ago. The chronographic description is a pleasant bit of gossip:

"We are bound, however, to add, that a sentence said of the whole distinguished by excellent penmanship. Lord Derby's handwriting is beautiful—equally elegant and legible. Lord Stanley's is as legible as large print, but certainly not elegant. Lord Palmerston's is a free, pleasant, and by no means obscure. The Duke of Newcastle writes an excellent hand—long, well-formed letters, and very distinct. Lord John Russell's penmanship is not unlike the Colonial Minister's, but on a smaller scale. Other instances might be cited, but it is more to the purpose of the present Paper to say that the East India Company, nearly all through its later career, have been remarkably fortunate in the calligraphy of their chief servants, the Governor-General, who must set an example of penmanship to the whole class of writers which ought not to have been thrown away. Lord Wellesley's handwriting is, perhaps, the best that we have ever seen. Sir George Barlow's was little inferior. Lord Minto wrote a remarkable firm, solid, legible hand. Lord Hastings and Lord Amherst were somewhat stately in their penmanship, but even their was as clear as type. Lord William Bentinck ran his letters, and sometimes his words, a little too much into each other, but he wrote a good growing hand that was rarely otherwise than legible. Lord Auckland's writing was peculiarly round and distinct, and very reverse of his successor, Lord Melbourne's, which was very plain and like, and not distinct; but he was always one of the Honorable Company's naughty boys. Lord Dalhousie wrote a beautiful hand—flowing and elegant, but very distinct; and the present Governor-General, Lord Canning, need not blush to see his handwriting placed beside that of any of his contemporaries."

Very few people who cry "Lip lip, hurrah!" with such gusto know anything about the origin of the words. During the times of the Crusades the chivalry of Europe was roused to fury by the inflammatory appeals of the Pater Hermit, who always displayed a banner embellished with the following letters, H. E. P., the initials of the Latin words, *Hierosolyma est perdita*, or, Jerusalem is destroyed. The people who were so quick with Latin pronounced the letters as a word—Hee, and whenever they chanced to meet a poor Jew they raised the cry, "Hee, hee, hurrah!" and the chances were greatly in favor of the Jews feeling the point of their swords.

A Penman's Vacation.

BY PAUL PASTOR.

Every man, I think, who works ten months of the year is entitled to two months' vacation—more, if he can get it. But most of us, unfortunately, have to be content with only "a few days off," or a fortnight at the most. The majority of those who live by the pen—whether quill-drivers, teachers, accountants, clerks, private secretaries, or book-keepers—are dependent upon some higher authority than their individual inclination, to say whether, and for how long, they shall have an outing. They consider themselves fortunate, indeed, if their professional duties permit them a flying absence of a week, with strict injunction to be back "sharp on time," and the pleasant prospect of an accumulation of work in the meanwhile, combined with diminution or entire cessation of salary during the interim. Some of us, perhaps, may be able to get away but for a day or two days.

Under such circumstances as these the

long delightful sunny afternoons. Rigger upon four stakes over the boat was a canvas awning, which was so fixed that it could also be attached to two of the stakes and fixed in the bow of the boat as a sail. My friend wore a gray flannel lacee-shirt, and a pair of stout pants with belt, in addition to the usual underclothing, and on his feet a pair of stout, low canvas shoes. He also had a light rubber coat and umbrella, in case he should be obliged to go ashore in the rain.

Thus equipped for his romantic and independent life, he pushed off his study craft at six o'clock on the morning of a glorious autumn day. A feeling of elation, tinged with adventuressomness, came over him as he swung out into the bluish-green waters of the mighty river, and rowed slowly down toward the slumbering islands, half concealed by the rising mist. There was a charm in his solitaryness. For ten days he was to do just as he pleased, without even thinking of the possible preferences of another. He was to eat, sleep, read, row

would be only the daily log of the lonely voyager, leaving out the adventures, which, after all, made more than half the spice and delight of the trip.

But I cannot finish without disclosing one little secret, which should be of interest to every youthful votary of pen, pencil or yardstick, and that is, that for all this rare delight and healthful recreation my friend expended less than it would have cost him to board in the city for the same length of time. His ten days' trip cost him ten dollars, including his boat, which he sold for nearly what he paid! And the first of September he is going again.

Autographs.

Is the charge just? Is the charge against autograph hunters ever just? Caution, do not be too hasty in your detail.

I desire to benefit mankind; therefore, do not condemn until you have heard me through.

For two years specially, and all my life

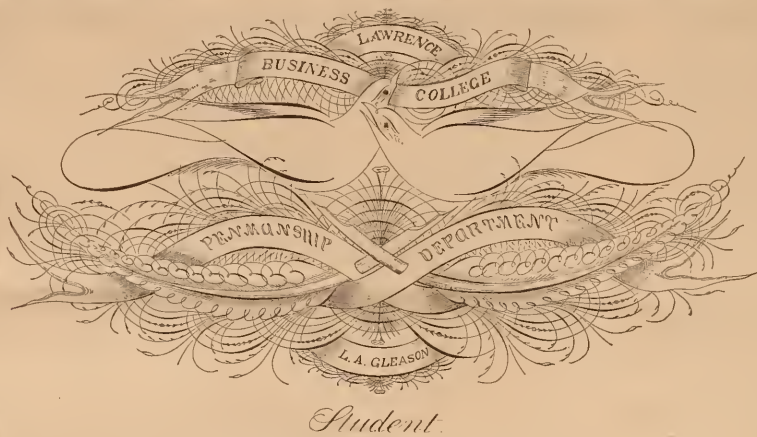
that such a course will advance a brotherly feeling, and do much toward alleviating suffering humanity from writing directly in an autograph album at an unpropitious moment. To start the ball rolling I will, upon receipt of any autograph from any one, written as per directions, give mine in return. Trusting it will meet the approval of all I will await developments.

Address, C. H. Peirce, Keokuk, Iowa.

Peter Cooper's Illustration of Usury.

Mr. Cooper was always a careful and prudent business man. He was always opposed to the methods of many merchants, who launched out into extravagant enterprises on borrowed money for which they paid exorbitant rates of interest. Once, while talking about a project with an acquaintance, the latter said he would have to borrow the money for six months, paying interest at the rate of 3 per cent. per month.

"Why do you borrow for so short a



The above cut was photo-engraved from an original specimen executed by Louis A. Gleason, a student at the Lawrence (Kas.) Business College.

question arises, what is the best way of spending a very brief vacation—say of from four days to two weeks? I can think of no more appropriate answer to such a question than to relate the experience of a friend and brother-penman in a short vacation trip of ten days. He tells me that not only was every hour and moment of the time filled with pleasure, but that at the close of his brief outing he had gained nearly seven pounds in weight, and felt literally like a new man.

He started on the first day of September, 1882, in a common flat-bottom row-boat on the St. Lawrence river, a few miles above the Thousand Islands. His plan was to float and row lazily down the stream for nine days, and then dispose of his boat for what he could get and return by rail. He purposely postponed the trip until the first of September, for the reason that the weather at that time, while warm enough for comfort, was not likely to be so intolerably hot as during July and August, and also because that was a more convenient time for his employer to spare his services. His plan was to camp out every night, and to cook his own meals on the way, buying the necessary materials at farm-houses and hotels on the river bank. He carried a small A-shaped army tent, a folding canvas cot, one rubber and three woolen blankets, cooking utensils, a Florence oil stove, a satchel filled with a few changes of clothes, some simple medicines, fishing-tackle, and books and magazines to read in

or fish, or lie upon his back and muse, just as suited his own royal will. Here was delight, indeed! to be for ten days the monarch of himself and all he surveyed. His little kingdom of wood and water was all his own, and he had no one but himself to answer for the way he governed it. Could there be a pleasanter state of things for a man who, for eleven months and a half out of twelve must hold himself constantly at the beck and call of another?

I have not time to tell of all that my friend enjoyed in his ten days of gypsying on the beautiful waters of that lordly river, the St. Lawrence. How he fished, with varying but ever delightful success—replenishing his simplearder with the spoils of his skill and patience; how he drifted with the current, in the lazy afternoons, under leafy bank and among lovely islands; how he lay at full length under the shadow of the canvas, with his head pillowed on the soft blankets, and his feet up on the thwarts, and read and dreamed and rested, and watched the sky and the water; how he camped at night on some sloping bank, with his boat drawn up on the beach, and his white tent glimmering in the light of his cheerful camp-fire; how he slept—slept mightily and sweetly, as all who drink great draughts of out-door air do sleep; how he rowed, till his flabby muscles stood up hard and firm on his arms, and he felt as though he could lift five hundred pounds like a feather—of all this, and more, I have not space now time to tell; and if I had, it

generally, I have endeavored to collect the autographs of the good, excellent and superior penmen of the world. I have, in a measure, succeeded. Yet am not in possession of many whom I have not had the pleasure of meeting. In addition to securing the balance upon the plan proposed, I sincerely hope that others may follow the example, and thereby become acquainted, in a measure, with the loveliest bits of writing the world has ever produced.

The plan was given the honorable members of the Business Editors' Association of America, free, and I would soon accept any offer from any source. We now have deduced the dazzling statement that autographs are to be exchanged free of duty, save that the laws governing all exchanges be strictly enforced.

First. I (meaning C. H. Peirce) do hereby promise to exchange autographs (meaning the name of person, with town, or city, and date) with all good, excellent, and superior penmen of the world.

Second. This is to be accomplished through the mails. (a) Secure the very best heavy unruled paper. (b) Have it cut in slips 4x9 inches—the very same size of the "Standard Practical Penmanship" by the Spencerian Authors. (c) Write your name and address with date so that the paper will admit of a little trimming when bound in book form. (d) Send the same in an official envelope without folding.

The members of the Convention were in harmony with this idea, and I am convinced

time!" Mr. Cooper asked, significantly. "Because the brokers will not negotiate bills for longer."

"Well, if you wish," said Mr. Cooper, "I will discount your note at that rate for three years."

"Are you in earnest?" asked the would-be borrower.

"Certainly, I am. I will discount your note for \$10,000, for three years at that rate. Will you do it?"

"Of course I will," said the merchant.

"Very well," said Mr. Cooper; "just sign this note for \$10,000, payable in three years, and give me your check for \$800, and the transaction is complete."

"But where is the money for me?" asked the astonished merchant.

"You don't get any money," was the reply. "Your interest for 36 months, at 3 per centum per month, amounts to 108 per centum, or \$10,800; therefore your check for \$800 just makes us even."

The force of this practical illustration of the folly of paying such an exorbitant price for the use of money was such that the merchant determined never to borrow at such ruinous rates, and he frequently used to say that nothing could have so well convinced him as this rather humorous proposal by Mr. Cooper—Geyer's American Merchant.

Sample copies of the JOURNAL sent on receipt of price, 10 cents.

The Quill.

By MARGIE MARY.

Down-sweeping through the mass of life.

On unknown depths, to Fancy's view,
On to the earth's sunny light,
A whitening tender dawn is light,
Outsinging about the blue and gold—
Inseparable play to mold.

Of forms a delicious shape for art,
And shared the height of hope to hear
From some distant creature's throat
Of unborn ages, and what?

To reach the peaks of art before,
The world of growth the blue and gold—
Through long descent of red and gray,
Wrought out through land and sea, and brain,

And born of patience, pain and toil—
Far over earth and the blue world,
From some distant creature's throat
Of unborn ages, and what?

It is a story of devotion, of art,
It is a story of devotion, of art,
It is a story of devotion, of art,
It is a story of devotion, of art,

As pretty hands—the Fairy told
To how beneath it recently,
Down—grazing blue—what does it see?

A story of devotion, of art,
It is a story of devotion, of art,
It is a story of devotion, of art,
It is a story of devotion, of art,

With all of light unseen before,
Deep as of light, from whence? and why?
It is a story of devotion, of art,
It is a story of devotion, of art,

The story bath translated human
Back to the realm of common sense
The purpose thus explicitly—
The theme remains—end?

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It is a story of devotion, of art,

of any American educator. We commend
the Vanderbilt.—*N. O. Christian Advocate.*

Physicians in Berlin have been giving a
deal of attention to the defects of vision
among school children. Thousands of chil-
dren have been examined. Many changes
and improvements have been made in the
arrangements of school-houses, class-rooms,
etc. Of late years an artist has been exam-
ining the faces of the children, and has dis-
covered 1,383 cases of eye disease among
5,905 children.

An eminent Chinese authority estimates
the yearly cost of offerings in China made to
quiet the spirits of ancestors to be \$150,752-
000. We only mention this to say that if
that nice little men were spent on common
schools in China, the spirits of their ances-
tors would be so delighted that they would
keep as "still as mice"; we recommend this
method to the Chinese; it would help to
bring the little Chinese still also.—*School Journal.*

The population of Syria and Palestine is
estimated at 2,676,321. Of these there are
about 1,000,000 Moslems, 250,000 Nus-
siri, 250,000 Maronites, 235,000 Greks,
80,000 Papal sects, 30,000 Jews, 30,000 Is-
lamy, 15,000 Jacobites, 100,000 Druses, 6,311
Protestants, 60,000 Bedouin Arabs. The
Protestants have 302 schools in Syria; these
schools have 7,475 male and 7,142 female
pupils. In Beirut there are 39 Protestant
and 58 non-Protestant schools, with a total
number of 11,187 pupils.

EDUCATIONAL FANCIES.

[In every instance where the source of any
item used in this department is known, the
proper credit is given. A like courtesy from
others will be appreciated.]

"When this you see, remember me," said
a teacher, gazing a raptur, to a pupil who
needed the gentle reminder.

The sweet girl-graduate now divides her
time between the picnic and hammock, while
her mother plays a solo on the washboard.

Henry A. Damm won the first prize in
mathematics and classics at the Episcopal
Military School at Reading, Pa. The vic-
tor's name is on everybody's lips.

Professor Painter, of Roanoke College, is
opposed to Greek and Latin. The profes-
sor's name indicates that he might succeed
with the palette better than with the
tongue.

Teacher: "Which is the most delicate of
the senses?" Boy: "The sense of touch."
Teacher: "Give the class an example."
Boy: "My chin here can feel his moustache,
but no one can see it."

In struggling to make a dull-brained boy
understand what conscience was, the teacher
finally asked: "What makes you feel un-
comfortable after you have done wrong?"
"Father's leather strap," feelingly replied
the boy.

"I wish I was a little French girl," said
a ten-year old. "Why?" asked her
mother. "Because then I should know two
languages." "How so?" "Why, you
know I can speak English now, and French
would make two."

AN AGONISTIC.—Professor: "The ag-
nostic may be briefly described as the know-
nothingist of philosophy. Passing that
point, Miss—may tell what she knows of
sense perception." Miss:—"Professor,
I am an agnostic."

A young lady who prided herself on geo-
graphy, seeing a candle snaf, remarked that
it reminded her of the "Lancing Tower of
Pisa." "Yes," remarked a wag, "with this
difference: that is a tower in Italy, while
this is a tower in grease."

A teacher expressing a transitive verb as
one that expresses an action which is
"passed over" from the doer, gave for illu-
stration, "The dog wags his tail"; where-
upon a youngster arose with criticism,

"Please, ma'am, the action don't pass over;
it stays in the dog."

A five-year-old who went to school for
the first time came home at noon, and said
to his mother: "Mamma, I don't think
that teacher knows much." "Why not,
dear?" "Why, she asked questions all
the time. Why, she even asked where the
Mississippi River was."

"Charlie," remarked Jones, "you were
born to be a writer." "Ah!" replied Charlie,
blushing slightly at the compliment; "you
have seen some of the things I have turned
off." "No," said Jones; "I wasn't referring
to what you have written. I was simply
thinking what a splendid ear you had for
hearing a pen."

A little schoolgirl asked her teacher what
was meant by "Mrs. Grady." The teacher
replied that it meant "the world." Some
days afterward the teacher asked the geo-
graphy class, to which this little lad of prom-
ise belonged: "What is a zone?" After
some hesitation, the girl brightened up and
replied: "I know! it's a belt round Mrs.
Grady's waist!"

Sunday-school Teacher (to little girl-pu-
pil speaking of Joseph): "But when his
brethren next saw him they found him in a
position of great power and authority." "Little
girl, interrogatively: "Was he a king, ma'am?"
S. S. Teacher: "No; but he was almost next
to it." Little girl (more proficient in card
lore than biblical): "Was he a knave, then?"

Prof. Packard on Eloution.

To the Editor of the JOURNAL.

SIR:—In your excellent report of the
proceedings of the late Convention of the
Business Educators' Association you allude
to my inopportune protest against the senti-
ments expressed by Prof. Townsend in his
essay on "The Practical Uses of Eloution"
in a way that may possibly leave a wrong
impression of my attitude on the subject of
teaching eloution in the schools. The
trouble may have been wholly with myself,
as I was conscious at the time of great inef-
ficacy in attempting to say what was in my
mind. My embarrassment grew out of the
fact that my self-imposed task was a most
ungracious one, as it placed me in the po-
sition of criticizing, on the spur of the mo-
ment, the sentiments and conclusions of a
carefully prepared address on a popular sub-
ject by a popular speaker. And although
I differed widely from many of the positions
of the address, I should have kept my seat
had not the speaker at its conclusion sought
to commit the Association to the sentiment
that "no student of a business college
should revive a diploma who had not taken
a course of lessons in eloution." Although
I gladly joined in the vote of thanks to the
gentleman for his address, I did not wish to
commit myself, by such a vote, to the senti-
ment alluded to, nor to have the Associa-
tion so commit itself. In presenting my
protest, I labored under a severe embarrass-
ment, for I feared that whatever excuse I
might tender for speaking, it would be hard
to say what I wished to say without, in
some measure, reflecting upon the lecturer,
who was an invited guest of the Association
and one of Mr. H. C. Spencer's trusted and
efficient teachers. It was impossible, under
these circumstances, for me to speak with
the calm deliberation required, and I was
conscious, all through my remarks, of over-
stating some points and half stating others,
and, altogether, leaving upon the minds of
my auditors a wrong impression as to my
real views. That I did so is evident from
your own report, which I am sure cannot
be denied.

Prof. Packard did not give you eloution as
a branch for Business Colleges to make a
speciality of. He taught reading and elo-
ution through daily reading of news and
market reports aloud by his students, etc.
Now the fact is, my students never "read
the news and market reports aloud" in

school—not would I permit them to do so,
as an exercise. What I should have said,
if I had not been aware that the occasion
was not one upon which to elaborate my
own notions, would have been that, probably,
no business college in the country gives
more time or thought to, or instruction in,
public speaking than my own. There is
not a day in which from half an hour to an
hour is not given to the matter of expressing
thought in a public way. Students are re-
quired to stand upon their feet and speak
extemporaneously upon a great variety of
subjects, and every proper appliance is used
to make them speak well, not as to orator-
ical gestures—for the less they are aware
of these the better; not as to mouthings or
facial expressions—for there is no occasion
for such; wholly without regard to the
"ototudo" or the "faleetto," or even to
"inflex," "reflex," or "circumflex" em-
phasis—the only point being that to the best
of his ability the speaker shall convey to
every member of his auditory his exact state
of thought: in other words, shall express
himself. In this view of elocutionary meth-
ods I am happy to have a sort of divine
warrant. Whether "Ezra the scribe," had
ever taken a course of lessons in elo-
ution or not, he seemed to have the whole-
some ideas of an honest style of delivery, as it
is said of him and his associates (Nehemiah,
viii. 8) that "They read in the book in the
law of God distinctly, and gave the sense,
and caused them [the people] to understand
the reading." This, according to my notion,
is about the size of it.

All that I meant to imply, and that I did
distinctly imply, was, that I had found the
ordinary methods of professional teachers of
eloution a detriment rather than an advan-
tage, and had long since abandoned them.
I said what I believed to be true, that, as a
rule, students gather from elocutionists more
manierisms than real help in expression;
more oratorical tricks and unnaturalness
than grace and freedom; more self-conscious-
ness than the dignity of delivery. I stated a fact
to which I would call the attention of all
eloution teachers, viz., that there was not an
effective preacher, nor other public speaker,
in our metropolitan pulpits, or on our metropoli-
tan platforms, to-day, whose methods
were those taught and practiced by teachers
of eloution; and I mentioned Dr. John
Hall as a conspicuous example of a miser-
able elocutionist and a powerful pulpit orator.
The lecturer had spoken of the great ad-
vantage, to ministers, of elocutionary train-
ing, and even went so far as to say that a
prayer delivered according to the rules of
eloution was not only more pleasing to an
audience, but more acceptable to God. And
he had also spoken of the greater facility
with which a young man could secure a
situation by applying for it through lan-
guage and gesture secured by proper train-
ing in the art. This, to me, seemed pre-
posterous, and although I did not say so,
his feeling undoubtedly gave color to my
strictures.

The best justification I could have had
was given me by Mr. Spencer, who, in his
hot zeal to defend his friend from my unjust
attack, was so forgetful of himself and of
his method of speech as to be truly elo-
quent. If he had ever been bound by the
rules of the art, he set them all at defiance,
and made the next best speech that was
made during the Convention; the very
best, he made it introducing the members
of the Association to the President, the
White House reception. That I considered
a model in taste, in fitness, and in substance;
and its great charm was that there was not
in it, nor about it, the least suspicion of
eloutionary effort. It was a natural, easy,
subdued, modest, and yet dignified speech,
spoken in conversational tone and manner,
by one gentleman to another. It exactly
fitted to the occasion, and nothing could
have been better. When Mr. Spencer ex-
cused me to carry his elocutionary training
into his public efforts he does well; but
when he forgets them and himself, and
reads the strong pressure of championship for

Educational Notes.
[Communications for this department may
be sent to B. F. KILLEY, 283 Broadway,
New York. Brief educational facts solicited.]

All the public schools in New York City
are now connected by telegraph with fire
headquarters.—*Firesman's Herald.*

There are 40,000 children in Cincinnati
of school age who do not know their alpha-
bet, and are growing up in ignorance.—*The Guide.*

In probably no other place in the world
but Strobeke, Germany, does chess form
a regular course of study in the schools.—*Exchange.*

In the Iowa University girls are taught
how to cook. It is to be hoped that build-
ing fire, putting on the water and other
necessaries of housework will be added to the
curriculum.—*Lincoln, Neb., Optic.*

It is said that when Gov. Butler's son
Paul entered Harvard College the father
handed a blank check to the boy, saying:
"Everything I have is as much yours as
mine; draw at your own discretion." The
youth did not abuse this confidence.

President Chamberlain says the Bowdoin
College has furnished the nation a President,
twenty-two Senators and Representatives in
Congress, fourteen Judges of High courts,
nine Governors of States, eighteen college
Presidents, a Longfellow, a Hawthorne, and
a Sergeant S. Prentiss.

The number of schools in France where
the system of a savings bank has been
adopted was 16,494 at the close of last year,
against 11,372 at the beginning. The average
number of deposits was twenty-one
per school, against seventeen the year be-
fore.—*Thompson's Bank Note Reporter.*

Vanderbilt University is amply endowed
and splendidly equipped, and already ranks
with the greatest universities of the land.
The last term there were four hundred and
eighty-seven students in attendance. Dr.
Garland, the honored chancellor, is the peer

a friend, or of a great public exigency, he forgets everything but the thought which is struggling for utterance, he does infinitely better. And so do we all.

Mr. Spencer inferred that because I did not employ teachers of elocution, I neglected the training of my students for public speaking and the duties of citizenship. I might have retorted by asking him to point out, within his knowledge, a professional elocutionist who is a good public speaker, or a good public speaker who is an elocutionist. When I say "public speaker" I don't mean a recitationist—a man who can commit another person's words to memory, and "read" them according to his ideas of what the author meant, or should have meant—but one who can speak his own thoughts, clearly and consecutively, and without embarrassment. The best elocutionists we have are actors—and actors are proverbially poor public speakers. It is possible that such men as Dr. John Hall, Henry Ward Beecher, Chauncey Depew, Robert Collyer, David Swig, Horace Greeley, and Abraham Lincoln, would have been more effective speakers had they been trained in the art of elocution, but I don't it.

Yours in earnest, even if in the wrong,
S. S. PACKARD.

A Critique.

By CHANDLER H. PERCIE.

Pho. Cochran, phoenix-like, has risen, and, with a smile of angelic satisfaction, wields the magic wand and bids us listen to a review of pulchry days.

We, too, have heard that history repeats itself, and are not surprised at the announcement that away back in the 60's the upheavals of a modern Vesuvius were then as now to be witnessed for a short time only.

But let it not be forgotten that in those days no organ like the PENMAN'S ART JOURNAL sounded their notes that now reverberate from ocean to ocean to warn us of approaching danger. It is, indeed, unfortunate for the rising generation that they should not have heard of Prof. Cochran's short-comings, and profited by them. All these discussions might have been averted, and given room for questions of deep import.

It is not the mission of this article to discuss business-writing, but rather to compare the present facilities, methods and results with those of a quarter of a century ago.

"There are tricks in all trades except war."

If sending slips of a Business Penmanship over the country to involve unopinionated youths into business colleges was the practice of earlier days, I am rejoiced to know that civilization has so far advanced as to render it now a legitimate act and strictly in conformity with business principles. In earlier days, the business college merely existed; now, it lives and thrives upon the very essence of necessity. Why any business college should resort to trickery in these days I cannot understand. Sending out specimens of business-writing, or drawings of birds, is no deception. It is simply a means by which this class of schools is enabled to show their practical advantages. There is no error committed, no wrong done.

The business college of to-day, as a rule, is as thoroughly capable of establishing its very claim as is any other class of schools; and there is no reason for making any false

representations to induce anyone to enter its portals.

Young men and women are no longer suspicious of what has proven a blessing; hence no need to practices what was once considered deception. But, Brother Cochran, were you not sorry that you had no one to help you in those days? I think the managers of the institutions you mentioned were very, very naughty to have you represent them all. If such should transpire now, I would disown the cause. But those days are no more. Where one could be found to write a good business-hand then, now they may be counted by the scores.

Executive ability is not wanting. Business colleges have kept pace with the times, and are growing in strength and importance. Business colleges, as a rule, send out creditable business-writing; and a business community is strengthened wherever one is located.

Brother Cochran says: "The charge was just" that in the 1860's the ornamental penmen could not "do" business-writing. While I am glad to know the whole

profession? Must the results of a quarter of a century ago be our guide now? Can we not improve upon the gentleman in question? If we never attempt to do better, we shall never be able to do as well.

Brother Cochran believes that I produce good business-writers. Thanks; but doubts very much, indeed, that I possess a different method from any one else. "There is no royal road to success." The doubt which the brother has acknowledged allows me the privilege of saying that my methods, as given from time to time in the various journals, are as different from the majority as can well be imagined. The fact that I have taught writing from six to eight hours per day for the past twelve years is positive evidence of a different method. The usual plan adopted will not admit of a successful application, with the same class of pupils, six hours per day. Every successful teacher has his secrets, and he might write volumes of explanation, and the matter would remain a paradox to many. I should, indeed, feel very sorry—yes, lament—my condition, if power in teaching in this department of usefulness was not on a par with that con-

Dignity.

Colonel Ingersoll lately said that he hated a dignified man, and that he never knew one who had a particle of sense; that such men never learned, and were constantly forgetting something. Josh Billings says that gravity is no more the sign of mental strength than a paper collar is the evidence of a shirt.

This leads us to say that the man who ranks as a dignified mover, and banks on winning wealth and a deathless name through this one source of strength, is in the most unenviable position we know. Dignity does not draw. It answers in place of intellectual tone for twenty minutes, but after a while it fails to get there. Dignity works all right in a wooden Indian or a drum-major; but the man who desires to draw a salary through life and to be sure of a visible means of support will do well to make some other provision than a haughty look and an air of patronage. Colonel Ingersoll may be wrong in the matter of future punishment, but his head is right on the dignity question. Dignity would be right with a man who is worth a million dollars and has some doubts about his suspenders; but with the man who is to get a large sum of money before he dies, and get married, and accomplish some good, must place himself before his fellow-men in the attitude of one who has ideas that are not too lonely and isolated.

Let us, therefore, aim higher than simply to appear cold and austere. Let us study to aid in the advancement of humanity and the increase of useful information. Let us struggle to advance and improve the world, even though in doing so we may get into ungraceful positions, and at times look otherwise than pretty. Thus we shall get over the ground, and though we may do it in the eccentric style of the camel, we will get there, and we will have camped and eaten our supper with the graceful and dignified pedestrian hoppers and lingers along the trail.

Works, out good clothes and dignity, are the grand hailing sign, and he who halts, and refuses to jump over an obstacle because he may not do it so as to appear as a gazelle, will not arrive until the festivities are over.

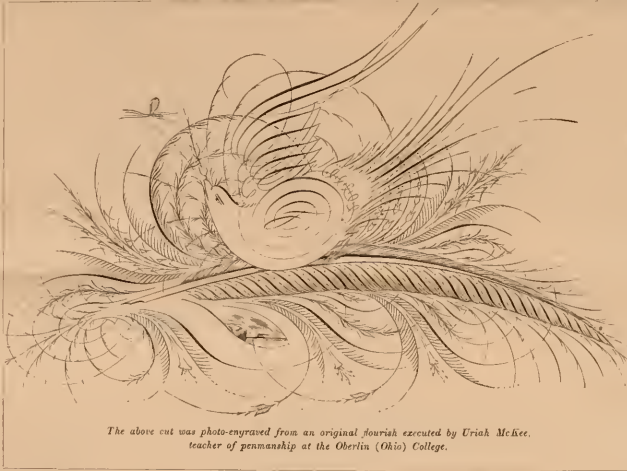
A chambermaid at the Argum House, Halderness, N. H., made bold to ask Josh G. Whittier, who is staying there, for his autograph. He complied with the request, signing his name after the following impromptu lines:

"The truth the English poet saw
Two centuries back is plain—
'Who accepts a name as by God's law,
Makes room and action free,
And in thy quiet misery
To stand and smile of life, I see
How grace and toll may well agree."

Writing-Ruler.

The Writing-Ruler has become a standard article with those who profess to have a suitable outfit for practical writing. It is to the writer what the chart and compass is to the mariner. The Writing-Ruler is a reliable penmanship chart and compass, sent by the JOURNAL on receipt of 30 cents.

"The rapidity with which ideas grow old in our memories is in a direct ratio to the squares of their importance."—HOLMES.



The above cut was photo-engraved from an original flourish executed by Uriah McKee, teacher of penmanship at the Oberlin (Ohio) College.

truth, I am sorry to hear of so sad a calamity. I am painfully confident that a study of the classics has spoiled many a good wood-sawyer; that our higher education is in many instances at the expense of the lower; yet are we, because of this state of affairs, to have no classics, no higher education? Because ornamental penmanship has been misapplied (for reasons I hope to give at no distant day) is it to be buried, or exhibited as a heathenish production, and forever trampled under foot by the wise men whose tastes, by nature and circumstances, turn in another direction? Is ornamental in any way connected with penmanship? If I execute business-writing, must I ignore even a taste for the beautiful in art? If I love the beautiful, and seek it with ardent devotion, must I, because of this, content myself with the ordinary in the useful? Is business writing the beginning and the end—the first and the last? May I not practice the one to assist the other? To what does the teaching of business penmanship consist? To what does the teaching of ornamental penmanship consist? It is possible to learn a good business-handwriting without infringing upon ornamental work! Which is the proper thing to say? Business-writing can be taught! Business-writing can be learned! Generally speaking, the plan of teaching penmanship has not materially changed in the past twenty-five years. If this be true, is it at all creditable to the

ceded to other branches of learning.

What the honorable gentleman did to promote this cause twenty-five years ago was doubtless all that could have been done by any set of men in their day. "Honor to him to whom honor is due" is none the less true because of having been uttered a century ago. I am a worshiper of all the good men of the past, and a goodly number of the present generation; yet I must not be blinded to my own interests, and that of the cause I advocate, by silently accepting that which was regarded as the law and testimony of a quarter of a century ago! I can justly see why Brother Cochran elicits his early associates, but I cannot see why improvement has not been made in the present facilities, in the methods of imparting instruction, and in the results themselves over that of a quarter of a century ago.

Improvement is our watchword, and in the onward march some must be leaders who dare think a new thought or perform a noble deed.

N. B.—Brother Michael is paddling his own canoe, and will speak for himself.

For \$2 the JOURNAL will be mailed one year; also, a copy each of the "Standard Practical Penmanship" and the "Handbook of Artistic Penmanship" (in paper covers); 25 cents extra in cloth. Price each, separate, \$1.

are simulated; but this is because there is no suspicion to direct special attention to the forgery; but let it once be questioned and examined critically, and not one forgery in a thousand fails to become apparent. It is not an easy matter to do frequent exercises that one person writes, in a characteristic and unassuming manner, the autograph of another person. We were not long since in the office of a prominent lawyer when he expressed himself, much after the manner of "Banker," respecting the value of expert examinations, and remarked that one of the clerks in the office simulated his autograph so that no expert could tell the difference. Our conversation changed to other parties, and the lawyer left the room. After some little time he returned, holding in his hand a sheet of legal-cap paper, nearly covered with his name, written, as he said, some by himself and others by his clerk. He passed the sheet to us, re-

different effort varied according to the skill of the copyist.

Again, "Banker" affirms that very little importance is attached to signatures as a means of identification at banks. Were this true, the present system as generally adopted by business men, in disburshing funds through checks on banks, would end. For on what other evidence than the known autographs of its patrons does a bank pay money? One of the prominent bank presidents of this city, to whom we referred the above quoted article, remarked that the positions assumed by "Banker" were utterly absurd, and added that "a man is supposed to be about as well identified by his signature as his face." It is true that banks are unwilling to receive any written identification of a stranger presenting checks to be cashed. But this is for the same reason that they refuse to cash a check payable to the bearer; namely, the precaution against,

How Bank-notes are Made.

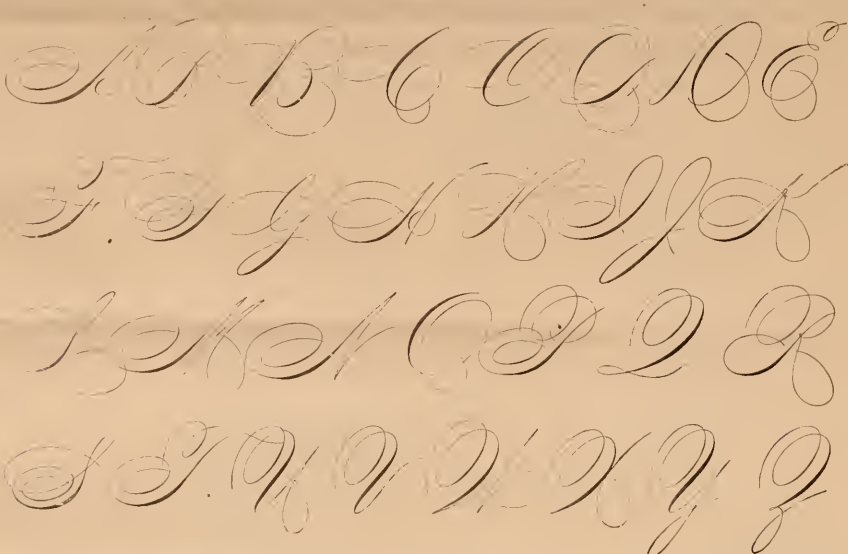
During a late visit to Washington we had the satisfaction of being showed through the Bureau of Engraving, where a large proportion of the Government bonds, notes, and postage-stamps are engraved and printed. The building is spacious and commodious, and is furnished with all the most modern and perfect appliances known to the art of engraving, such as geometric lathes, ruling engines, transfer presses, etc., while the most skilled and experienced engravers and operators of machinery are employed.

The bureau is under the general superintendence of Mr. Casselari—a most courteous gentleman, and apparently master of his position. He conducted us through the several departments of the Bureau, and explained the various operations of engraving and transferring of plates. Here, more

over a soft-steel plate under a powerful press, the design is perfectly impressed into the plate. In this manner all the several parts of a note are transferred upon a single plate of soft-steel, so as to have the perfect and complete engraving of the note upon one plate. This plate is then hardened, and is ready for printing. This division of labor serves a two-fold purpose: it combines the special skill of a large number of the best engravers, and also guards against forgery, as the skill of no one engraver can equal this combined skill, aided by such perfect and costly mechanical appliances as are employed.

Standard and Complete.

The educational standard for practical writing presented by the Spencerian has the seal of national approval indelibly impressed upon it. President Garfield recog-



The above cut is photo-engraved from copy executed, with the whole-arm-movement, at the office of the JOURNAL, and constitutes one-half of a page of Ames's new "Compendium of Practical and Artistic Penmanship." This work will be issued the last of September, and will be the most comprehensive and practical guide, in the entire range of the penman's art, ever issued. The work will comprise a complete course of instruction in Plain Writing, a full course of Old-hand Flour-

ishing, upward of forty standard and ornate alphabets, and over twenty 11x14 plates of commercial designs, engraved resolutions, memorials, certificates, title pages, etc., etc.; in short, it will contain numerous examples of every species of work in the line of a professional penman. The price of the work will be \$5; but as an inducement for immediate sale we will fill all orders received before the first day of October at \$3.75 per copy. And we hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.

marking that he would like to have any expert tell the difference between the writing. (We had never seen the writing of either person.) After a moment's examination of the paper, we pointed, in quick succession, to the autographs written by himself, as they were intermingled with the simulations of the clerk's. He admitted we were correct, and expressed considerable surprise. In glancing over the sheet, while all the names presented much the same general appearance to the eye, a portion had a thoughtless ease and perfect homogeneity to each other, which was not apparent in the others; the former we believed to be genuine—being written in accordance with long practiced and unconscious habit; they were natural and harmonious. The simulations, though close approximations in form, were nevertheless copies, and betrayed the thought and hesitating care of the copyist, in the words broken and less flowing lines; in short, they lacked all the nice habitual characteristics of the genuine autograph: shades were misplaced, forms modified, and in each

payment to parties who may have it by illegitimate means. So when a written identification is presented, while there may be no doubt respecting its genuineness, there is no certainty that the presenter is the person named in the written identification, since checks and other vouchers, through theft, loss, and various other ways, are often in the hands of rogues, who endeavor by fraudulent means to procure their payment at banks.

As regards the remainder of "Banker's" statements, we are not sufficiently informed to warrant comment; but in view of the many other unfounded statements, we are not inclined to present any portion of his gossiping as authority, but simply allow it to go for what it is worth.

"A woman's tongue is her sword, and she does not let it rest," says the proverb. "A woman's tongue is her sword, and she does not let it rest," as set up by the typesetter.

than any other place we ever visited, was manifest the advantage of division of labor as a means of attaining a high order of excellence. The work upon a single plate, from which a note or bond is printed, is performed by a large number of engravers and machines. First of all are the artists, who prepare the designs in India ink; then the several parts are assigned to different engravers: one may engrave the face only of a portrait; another, the drapery; another, the foliage; and another, the autographs; another, the scroll-work; while a skillful operative, with the geometric lath, produces the ingenious and complicated design of continuous lined work that appear around the figures expressive of the denominations of the notes, and also in the borders, and upon the backs. When all the parts of any note are engraved, as they are on numerous and separate soft-steel plates, the plates are hardened, and then, by means of powerful transfer presses, are impressed upon soft-steel rollers, which, in turn, are hardened, so that, when rolled

nized it as a potent factor in the business and educational interests of the country when he designated Spencerian as "that system of penmanship which has become the pride of our country and model of our schools." Its latest complete publication for self-instruction, and use in book-keeping classes and business colleges, places it within the power of everyone to master the art of writing at small cost of time and money.

This publication is in a portfolio case, and embraces, at the same cost, twice as many pages, in superior style, as any other writing-instructor. The "Standard" not only covers the work of elementary writing, but gives twenty-four pages, showing its application and use in business forms, correspondence, and book-keeping.

The JOURNAL's Sixth American Edition of the "Standard," prepared by the Spencerian authors, is now mailed for \$1. It is not sold to booksellers, but supplied to students and teachers direct in quantities by express, at a large discount from the

retail price. There is no writing publication which allows so liberal a margin to agents for making money as the Standard Practical Penmanship.

If not found superior to other so-called self-instructors the purchase-price will be refunded.

The King Club

For this month comes from T. M. Williams, principal of the Actual Business College, Pittsburgh, Pa., and numbers ten. The second club in size numbers seven, and was sent by L. B. Lawson, Eureka, Cal. This is not the season of clubs, but from the signs of the times, the Club season, and a lively one, too, is near at hand.

Prize Poems.

It will be seen by our advertising columns that the Esterbrook Steel Pen Company offer for a second prize of \$10 for the best poem written about their pens. This presents a splendid opportunity for our poets—not so much from the amount of the prize offered, as from the fact that all meritorious poems published in a neat pamphlet, for distribution among the many friends and patrons of the Esterbrook pens. Who will win the prize?

College Papers.

Among the many really interesting college papers which have been received at the office of the JOURNAL are: *Common Sense in Education*, by S. S. Packard, of Packard's Business College, N. Y.; *The Business College Record*, issued under the auspices of Brown's Jacksonville (Ill.) Business College; *The Practical Educator*, by A. J. Kider, Capital City Business College, Trenton, N. J. (by the way, in the last number of the *Educator* we find an article, by Paul Pastor, copied from the JOURNAL, without credit, which was, of course, an oversight on the part of brother Kider); *Ideals' College Journal*, San Francisco, Cal.; *Fort Worth (Texas) Business College Journal*; *The Soule College Courant*, by Col. Geo. Soule, of Commercial College and Library Institute, New Orleans, La.; *Rochester (N. Y.) Business University Review*; *Stewart and Hammond's Business College Journal*, Trenton, N. J.; *The Gem City Business College Journal*, by D. L. Musselman, Quincy, Ill.

all the motion for writing is imparted from the shoulder. This is working on a long-lever movement, and requires much practice to enable one to make small forms with sufficient accuracy for practical writing.



W. S. Kerkley and W. H. Bowdler are conducting writing classes at Ada, Ohio.

W. F. Roth, M.D., has accepted the position of teacher of penmanship, at North Wales (Pa.) Academy.

E. K. Bryan, formerly of the Columbus (O.) Business College, is teaching classes in book-keeping at Lima, Ohio.

Messrs. Stewart and Hammond have lately issued an elegant catalogue of their business college and training-school at Trenton, N. J.

Messrs. Walworth and Wilson have lately opened a business and photographic college at 110 and 112 East 23rd Street, New York City. Both are experienced and competent teachers, and will, no doubt, conduct a school worthy of a liberal patronage.

S. A. D. Hahn, who, for some years past, has been teaching penmanship and photography at the Davenport (Iowa) Business College, has lately engaged to teach the same branches in Akron Bales's Commercial College, Little Rock, Ark. Mr. Hahn is among the best writers of the West, is a popular instructor, and will be a valuable acquisition to the faculty of an educational institution. Before us are several specimens of his practical writing and flourishing, the excellence of which is rarely exceeded.

Prof. Theo. E. Hill, author of "Hill's Manual" and other popular works, has lately issued a little pamphlet, entitled "Ways of Cruelty," in which he illustrates, in a striking manner, the various ways in which cruelty is inflicted, thoughtlessly, many times, upon animals. The book is for gratuitous circulation, and serves, at least, to prove that the profession is in a lower of cruelty and kind treatment for the dumb animals, and does not spare his labor or purse as their advocate.

W. H. Patrick, the accomplished penman at Sadler's Baltimore (Md.) Business College, has lately executed an engraved memorial of the late C. C. Fulton, one of the staff of *The Baltimore American*, the work of which was highly complimented by *The American*. It says:

The work was admirably done. The penman was Prof. W. H. Patrick, of Bryant & Stratton's Business College. He succeeded in producing what might readily be mistaken for free-hand engraving.

Mr. Harold, the well-known penman of Cincinnati, Ohio, is highly complimented by the press of that city for a work lately executed by him. We print the following from one of the notices:

A beautiful specimen of calligraphic art is now on exhibition in a case of Robert Clarke & Co.'s windows. It is the work of Mr. Harold, and a most excellent production. It is every line a model of conscientious workmanship, and every delicate flourish bears the pattern of skill and grace. The inscription is "Philosophical Reflections."



Specimens of penmanship worthy of mention have been received as follows:

J. G. Kline, Oberlin, Ohio, a letter.

L. B. Lawson, Eureka, Cal., a letter.

H. Blackwood, Halifax, Can., a letter.

Alice S. Van Deuren, Rosie, N. Y., a letter.

J. F. Stubbfield, Hamilton, Ohio, a letter.

C. K. Ricketts, Minneapolis, Minn., a letter.

H. W. Flickinger, Philadelphia, Pa., a letter.

R. H. Murray, Sandusky, Ohio, a letter and card.

J. D. Briant, Raceland, La., a letter and flourishing bird.

E. L. McIlwray, Lawrence (Kan.) Business College, a letter.

B. M. Worthington, Chicago, Ill., a splendidly-written letter.

D. McLachlan, Chatham, Ont., a letter in good business style.

A. J. Warner, of the Carmen (N. Y.) Business College, a letter.

D. L. Musselman, Quincy, Ill., a letter and elegantly-written cards.

L. A. Knowlton, Stony Fork, Pa., a photograph of flourishing bird.

Fred. Johnson, Manchester, N. H., a letter in a superior business style.

W. E. Ernst, two well-executed specimens of flourishing birds and scrolls.

S. W. Dougherty, Columbus, O., a letter, and flourishing bird and scroll.

H. Behrensmeyer, aged 15 years, Quincy, Ill., a well-written letter and flourishing bird.

J. W. Hartkins, Little Rock (Ark.) Commercial College, a letter and specimens of flourishing.

William Robinson, Washago, Canada, a well-written letter, several cards, and a flourishing bird in nest.

T. M. Williams, of the Actual Business College, Pittsburgh, Pa., a letter and several specimens of flourishing.

E. L. Burnett, Elmira (N. Y.) Business College, a letter and photographic copies of several well-executed designs of lettering.

Richard J. Hodnett, Fort Snelling, Iowa, a letter in good style. He says: "To the JOURNAL I owe whatever skill as a writer I possess."

Penmanship.

BY E. L. BURNETT.

How oft 'tis the Quill, the Pen, and old ink-well, Are found not in the pleasant home where man doth dwell.

That writing can be brought like thought before

They teach their sons and daughters the Latin, French, the Greek;

They also get a grammar and teach them how to speak.

And then give them in ignorance of the magic of the pen,

Still that their eyes are opened to the business haunts of men!

Penmanship! That magic word, wherever seen, will cause each and every penman in the land to pause. It is a word that will cause the most dull of our penmen (if there are any) to pick up their pens and wag their heads in satisfaction if anything is said that meets with their approval. And yet with all the penmanship in the country, and all the advantages and inducements offered, how many really good penmen have we? That question is difficult to answer.

In the first place, what constitutes a penman? Is a good writer a penman? Is a good flourisher, or engrosser, a penman? Some will say, Yes; and others, No.

Only a short time since I asked the following question of a professor in one of our leading colleges: What he thought of Mr. so-and-so and his writing? The answer was, his writing is superb, elegant; but for that he is not a penman. That involved a new idea in my mind—a good writer, but not a penman. What, then, constitutes a penman? A penman, according to Webster, is "One who writes with a pen." But our learned brother claims (and by the way, he is as thoroughly an educated man as there is in the profession) that a penman is one who can do any one branch of penmanship equally as well as he can any other. Therefore, a man, to be a penman, must be good at practical and ornamental writing. He must also be good at flourishing, pen-drawing, and engrossing.

When he accomplishes that much of the art, nine times out of ten he will be a good designer and a fair crayon and brush artist. How many have we of that kind? At the Convention in Cleveland, Ohio, in 1879, one of the leading penmen and college men was overheard to say: "There, my friend, can be counted the penmen of our country."

Holding up the right-hand and counting the four fingers, he looked around at the "small fry" to see how it would affect them, and, by all appearances, it hit hard;

in fact, it struck the most of them square in the face! I afterward found out who each finger represented. And then, after having a chance to view their work, I came to about the same conclusion, and in a measure coincided with his views. At the present time there are a few more, for that was some time ago. But I think that they could all be counted now in the short space of a quarter of a minute.

We hear of a person, and, perhaps, have heard of him for years, and have always supposed him to be the "acme" of perfection. We visit him, and find he has obtained his great name by blowing soft soap bubbles, or by the use of the one specimen he has made during his life.

And four times out of five that will be but a poor copy of a good specimen of a better man. Why is it that college men, as a rule, all want work of that kind? In our time, for several schools, we have made specimens, and the majority of them have been as per order: Eagle and Deer. We have as yet never made any two of them the same: it gets monotonous. So we change the design, call it an eagle, or deer, and send it with many misgivings.

If it proves satisfactory, all right; if not, we would do them over again. But, so far, during our somewhat eventful life, we never have had any of our work rejected or proven unsatisfactory. Again we hear of a penman; we, perhaps, are familiar with the name; some one inquires about him; but we cannot tell anything in regard to his work. We, perhaps, write for specimens, and get nothing for our trouble; we understand that he has learned the rule: "Expended not one cent unless its full value is returned in some form." We again write, and include the mighty dollar; or, perhaps, business or pleasure, may call us to his field of labor: we visit him, and are astounded at the grand and insignificant display of pen-art in every branch that is presented to our view. And thus it is in all branches of business: a loud talker and great blower is generally a slow thinker and poor calculator. "Hide not your light under a bushel or in a barrel."

Keep before the people in a modest way. Throw your work to the four winds, if necessary; and if it is good work it will do more for your business than all the loud gas that can be used.

It is true a loud-mouthed person may make money for a time, and seemingly prosper. But in time, if you watch closely, you will see that people, one by one, will distrust him, and he will gradually go down in the scale of popularity. There is plenty of room for all who wield the pen; there is work for those who are capable of doing it. Therefore, make yourself proficient, execute your work in a thorough manner; slight nothing; and in time you will give the satisfaction that you may merit. We cannot all be a Fiekginker, a Spencer, a Kibbe, or an Ames, or like a dozen more we could name.

But we can keep striving to reach that point, and, in so doing, we will each turn out better work, and in time receive our share of the public patronage, providing "our actions are based upon a principle of right, and we preserve our integrity of character."

But for the art of writing, all thought and discovery of the ages past were dead to the present, and human progress would move forward at snail pace rather than fly upon the wings of steam and electricity.

Not Responsible.

It should be distinctly understood that the editors of the JOURNAL are not to be held responsible for anything outside of the editorial columns; all communications not objectionable in their character, nor devoid of interest or merit, are received and published; if any person differs, the editors are equally open to him to say so and tell why.



Answered.

[Under this head answers will be given to all questions—the replies to which will be of value or general interest to readers. Questions which are personal, or to which answers would be without general interest, will receive no attention. This will explain to many who propose questions why no answers are given.]

E. H. B., Memphis, Tenn.—What is the difference between photo-engraving and photo-lithography? Ans. Photo-engraving is that process by which plates are made in metal plates, in relief, and can be used like wood-engraving or type, to print upon a common printing press; by photo-lithography the design is transferred to the surface of stone, and can be printed only from the flat surface of stone upon a lithographic press.

J. B. S., Macon, Ga.—What is the difference between the muscular and whole-arm movement in writing? Ans. In writing upon the muscular or fore-arm movement, the arm rests upon the fleshy part just in front of the elbow, while the motion of the hand for writing is imparted by the simple relaxation and contraction of the muscles of the arm in front of the elbow. In the whole-arm movement the hand rests upon the ends of the fingers, while the arm is raised from the table, and

"Speed the Quill."

By PAUL PASTOR.

How well do I remember him,
Our ancient pedagogue?
Stern glancing o'er the silver brim,
That sat upon his nose so slim,
Or poring close, with optics dim,
His daily log,
Or going round, with vague grim
And dire intent to fog?
He was a man of striking mien,
A stranger figure never was seen—
Except perhaps, in hour of mirth,
When youth surrounds the easy hearth.
A ghost, reared on homestead hill,
Drew grating up the stair-way wall,
To find the keyhole of the door,
While fast and free continue his moans!
As task and long and long as he,
Was "Speed the Quill," our dominion,
His arms protruded from his sleeves,
Like autumn branches stripped of leaves.
His ankles innocent of hose,
But in his trousers when he rose,
But when he sat they might be seen,
Six shaggy inches, tough and leath.
He wore a coat of bottle-green,
That flapped unevenly behind,
From having too much weight assigned
To the left pocket. We divided
It was a certain rare outside,
In which he bobbed up his mind,
For when, as belted the door,
Our venerable master slept,
His wife, returning, bubbled o'er,
And fast in many a loud saying dropped!

Of Greek and Latin he knew much,
Could read and spell with equal skill;
But most was mighty with the quill,
He wadded it with loving touch.
Naught pleased the good old man so well
As when his daily task was o'er,
His unctuous quill quill to prop,
While many a quaint inscription fell
Upon the slip he careless saw.
Often his pleasant toil would last
Until the shadows of the night
Crept up and stole away the light,
As seldom sleep the slumbering man,
Then from his pocket he would take
A tallow dip and by its gleam
Write on or, without a break,
While the dream walk to and fro
The shadow of his hand would go,
Like the phantom of the Diurnal Lake!
But see the fruits of his pure zeal!
No matter of the pocket pen,
Could wield so deftly quill or steel,
Engross or flourish "best" or "best!"
The impalpable line that passed our ken
His eyes were a size day's wonder—
No sloping up nor run-up under,
But just as straight as though beneath
He ruled a line, and his left hand
His letters in symmetrical row
Were always written, fast or slow,
With classic design, what curves or beakings
He traced on the old pin-up desk.
His tapering shafts, his faultless curve,
Roused admiration and despair.
We worshipped while, by daily use,
We copied stores to reproduce.
Well pleased, the pedagogue would smile
To see our lips pursue the quill,
Of bits of ink, we could but spill,
Rebuke the archer of our soul.
He never edited we wrote.
He never released our faults, I ween,
He proved the spirit and the thought,
Albeit the copy was not always clean!

L. EXCEL.

Dear master! if thou'lt still permit
To linger in this world of men—
Among these young years and ten
Have blanchied thy ash-brown snowy whiten—
If living still these lines be dead,
Or flick or pore, or sick or well,
Take these, my tribute and my fee,
And think once more of Eberlein!
The little school-house by the bridge;
Behind the painter's bare bones ridge;
The mill-rider's rickling in the back
Across the road, the mountain side,
That much diverse complexion took
At sunset noon, and wondrous
But most, dear friend, let memory bring
Thy little kingdom back again—
The hand, the hand back, the whistler,
The rustle of the busy pen!
—The Penman and Book keeper.

Written Visiting-Cards.

THE MATERIALS, THE WRITING, THE USE.
By R. F. KELLEY.

A visiting-card to be *en règle* must be of the finest texture and of ivory whiteness. It should be carefully cut from three-sheet Bristol-board, and sub-jected to great pressure to overcome the tendency to warp. Its size will depend upon the person for whom it is intended. A gentleman's card should be quite small; that of an unmarried lady, considerably larger; of a married lady, still larger; while that to be used by husband and wife together is largest of all.

The exact sizes at present used by recognized authorities are indicated above, numbers 1, 2, 3, 4, being the sizes for a gentleman, a Miss, a Mrs., and a Mr. and Mrs., respectively. The size and form of

(SIZES FOR CARDS.)

Charles Edward Lushbon

cards are subject to frequent modifications, as fashion in this regard as well as in dress sustains a well-deserved reputation for fickleness. The tendency for two years past has been in the direction of smaller cards for gentlemen, and larger ones for ladies, and more oblong in form. The dade and duless insist—if indeed they may be said to be capable of insisting—upon the extreme limits in sizes. In this connection it may not be improper to mention a fact, which doubtless nearly all our readers are aware, that, at no time either past or present, has a beveled-edge, or turned-over corner, or fancy-tinted card, been considered the proper thing in fashionable society.

Having selected a card of the proper size, complexion and texture, we have now to determine the pen, penholder and ink to be used.

Of pens, Gillott's No. 1, No. 170, and No. 303, and the Spencerian No. 14 (the latter corresponding very nearly to the first mentioned), all, although of diverse qualities, lend champions among good penmen. No. 170 and No. 303 require much pressure to produce shades, while No. 1 and No. 14 require but little. Each card-writer, therefore, should determine for himself the pen best suited to his use, bearing in mind, above all else, that it must be capable of producing a clear-cut and uniformly fine hair line.

Most card-writers, I believe, prefer an oblique penholder, the principal reason for which preference will be given further on. No ink has yet been manufactured combining all desirable qualities, but many of the best writers use a mixture of two parts of Walkeuse's or Arnold's Japan Ink with one part of Arnold's Writing Fluid, or combine, in the same proportions, Spencerian Japan Ink with Spencerian Blue-Black Writing Fluid; while a large number use Maynard and Noyes's Ink, believing it, in appearance and free-flowing quality, not inferior to the best.

We now come to a consideration of the writing apparatus for cards. This should, of course, be script—fancy lettering and flourishing, as well as Italian shading, being relegated to the past. The writing, if not rigidly plain, must contain no confusing elements. It should be of medium size, and just at present the size is about the same on the card of a lady or gentleman. Should the address appear upon a card, it should invariably be placed near the right-hand lower corner, and should be written much smaller than the name. Reception-day or days may be written near the left-hand lower corner, in the same manner as the address. In formal card-writing nothing but standard capitals are admissible, and in forming these, most penmen find that the oblique penholder can be used most advantageously.

The title *Mr.* on a gentleman's card is falling into disuse. The title *Miss* is not, as formerly, restricted to the eldest unmar-

ried daughter, but may be used by any of her sisters entitled to be so addressed, if given-name be included—the former alone omitting the given name.

Military and exalt titles may be retained,

tim; consequently, we do not expect to see cards like the following:

Prof. John Smith; Wm. Brown, A.M., LL.D.; Hon. Henry Jones.

The writing upon a lady's card may be in either standard-writing, giving full name, or at least one given name in full, or it may be made by combining initials in form of autograph cards. The former style is familiar to all. Herewith are given a few examples of the latter.

We close this article—already assuming greater proportions than we anticipated—by glancing at some of the uses of a visiting-card.

It has been said that "A card is the beginning and the end of etiquette—the Alpha and Omega of all social intercourse." It has frequently been the forerunner of pleasure and happiness, unbounded, and sometimes the cause of much annoyance and bitter animosity.

It has a language of its own, which, in the accepted code of card leaving, may be interpreted as follows: Turning down the right-hand upper corner signifies *visit* (At home); the right hand lower corner, *Adieu*; the left-hand upper corner, *Excitation*; the left-hand lower corner, *Condolence*. If to be absent for a long time, the initials of *For Future Reference* (P. F. R.), meaning, to take leave, are written in right-hand lower corner. Turning down one end of a lady's card signifies that all the ladies of the household are included in the call.

In some of the larger cities the English mode prevails, debarring young ladies from using cards of their own. Where this is the case, the young lady's name is placed beneath her mother's on the same card, and when leaving cards unaccompanied by her mother she draws a pencil through the name of the latter.

Calling-hours for ladies are usually from two to five P. M.; for gentlemen, the same, and from eight to nine in the evening.

Should a family feel desirous of forming the acquaintance of another upon the same social plane, the method of accomplishing it should be by the lady of the house leaving her own card with that of her husband, and those of her sons and daughters who have entered society. This civility should be returned within a few days. When a young gentleman or lady is to enter society the mother leaves his or her card with that of her husband and her own.

In giving an entertainment, a lady includes her husband's card to all invited for the first time. In calling after such entertainment she also leaves the card of her husband. Cards should always be left for guests of a family if the lady calling is aware of their presence. No lady sends her own card, alone, to a gentleman. In case of illness or death of a friend, cards must be left in person, if possible.

A gentleman, if introduced to a lady by word, will, upon calling, send in his own card with that of the party by whom he was introduced.

These are a few of the uses of cards—all that we can find space to give, but the subject is by no means exhausted.

When to Subscribe.

For several reasons it is desirable, that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number of 1882, in which is the first lesson of the course.

The Hand-book (in paper) is now offered free as a premium to every person remitting \$1 for one year's subscription to the *JOURNAL*. Or, handsomely bound in cloth, for 25 cents additional.

Edw. Jones

Wm. Mortimer

John Nelson

John Graham

Miss Grace Hamilton

Dr. H. H. Haddock

C. O. French

Evidence of Good Instruction in Writing.

It has been our observation that good instruction in writing and large clubs for the JOURNAL were well-nigh synonymous. Whenever a large club comes from a teacher of writing, or an institution, we are most certain that there is a successful teacher of writing, for it is only those pupils who have become inspired with a love for writing that subscribe, and it is only by good and faithful teaching that such inspiration is enkindled.

From W. H. Sadler's Baltimore (Md.) Business College one hundred and twenty-seven subscribers to the JOURNAL have been received during the past year. The following autographs, representing the writing of pupils at the beginning and close of their course of instruction in that institution, will fully sustain our theory respecting the relation of good instruction and a large patronage of the JOURNAL:

Romeo Abrahams

R. Abrahams

Wm. Wright

W. Wright

R. M. Isaac

R. M. Isaac

Arthur E. Jelling

A. E. Jelling

Jacob F. Panetti

J. F. Panetti

John F. Bell

J. F. Bell

J. Mercer Houch

J. M. Houch

"American Counting-room."

The August number of *The American Counting-room* will certainly meet the highest expectations of its readers. Its contents form an attractive list of interesting news and information. Mark Cheekup combines with instruction in his characteristic story of "Master Simpkins's First Day in the Office," which is graphically illustrated. The "Merchants' Law Library" furnishes a number of recent legal decisions of importance to business people. In the department of "Counting-room Chats" various interesting subjects are discussed in an easy style. Under the title of "The Day-book and Journal" is given the report of a spirited discussion which took place at the last regular meeting of the Institute of Accountants and Book-keepers of New York City. "Bankruptcy, as Viewed by English Accountants" is the report of a lecture recently delivered by a member of the Chartered Accountants of England at the city of Birmingham. "How Linton Bank was Robbed" is a thrilling short story, in which a practical lesson is taught through the use of fiction. Under the heading of "An Important Convention" the story is briefly told of what was done by the Business Educators at their recent gathering in Washington, D. C. Various other departments, reviews and reports combine to

make the number especially valuable and attractive. Published at 29 Warren Street, New York. Single copies, 20 cents; yearly subscription, \$2.50. For sale by all newsdealers.

Is Business Writing Teachable?

Columbia Commercial College Journal.

The PENMAN'S ART JOURNAL, of New York, has taken the position that a business hand cannot be taught, and, of course, the opinion has met with some opposition by quill-drivers. In reply to a correspondent, writing on the subject, the JOURNAL says:

"Every really skillful teacher of writing has and is making good business-writers—that is, they are teaching the elements of good writing, good form, graceful combinations, and a free and rapid movement. These qualities, when introduced into business, polished and fixed by business-practice and habit, make what is known as good business-writing. It becomes less systematic, and lacks the formality of professional or schoolroom writing. It takes on a personality in harmony with the character and circumstances of each writer.

The writing of no two of all the thousands of business-writers being alike, such writing, while it has no ease and a certain elegance which schoolroom writing does not have, from its lack of precision and system, is not suited to be copied or imitated, since the varying inaccuracies and personalities would lead the learner to such a vacillation in his practice as to confuse and paralyze his efforts. Hence we say, that what is known to the commercial world as 'business writing' is unteachable; while, as a fact, that system of instruction and practice adopted by all good teachers of writing, and especially in the well-conducted business colleges, has made, and is making (united with business practice) the multitudes of superior business-writers, for which the Americans as a race, are noted."

Brother Ames is right. You can "teach," but the student does not always follow the teaching. We find this fact prominent in every walk of life. Character will assert itself in all that the individual does. It would be as difficult to make all write the same hand as it would to make them talk with the same tone of voice. After the teacher has given the student the correct

information as to the position of the hand and pen, movement and the elements of writing in a general way, it only remains for practice to determine the handwriting. In our early experience as a writing-master, we thought it necessary to the success of the student that he should follow the exact rule laid down for everybody else. Of course in a class of forty or fifty there would be as many who would show by their writing that they had imitated the same copy, and at the same time individual characteristics as varied as the writers themselves would show out prominently in every specimen presented. We have changed our views and methods after a longer experience in teaching "business" writing. We are now content if we can only impress upon the student the importance of "movement," and the adoption of reasonable rules as to "pace" in the arrangement and formation of his writing. It makes no difference what "system" one writes, so that it is readable, and comes "natural" to the writer; the same rules as to execution will fit perfectly in one system as another.

Sample copies of the JOURNAL, 10 cents.

AMES 8 "Bible-book of Artistic Peasmanship"—a 32-page book, giving all the principles and many designs for flourishing. Prices, by mail, in paper, 75 cents; a cloth 8. Address, D. T. AMES, 305 Broadway, N.Y.

Penman's Journal

DEVOTED TO PRACTICAL AND ORNAMENTAL PENMANSHIP.

PUBLISHED MONTHLY, AND TEACHERS' GUIDE.
AT 205 BROADWAY, FOR \$1 PER YEAR.

ENTERED AT THE POST OFFICE OF NEW YORK, N. Y., AS SECOND-CLASS MATTER.

D. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

NEW YORK, SEPTEMBER, 1883.

VOL. VII.—No. 9.

LESSONS IN PRACTICAL WRITING.

No. XV.—By HENRY C. SPENCER.

Copyrighted, September, 1883, by Spencer Brothers.

The tongue is not the only way
Through which the active mind is heard;
But the good pen as well can say,
In letters so sweet, a gentle word.
Then speed we on this art to gain,
Which leads all others in its train;
Enriches our toils from day to day,
Bids budding virtues live for aye;
Brings learning home the mind to store,
Before our school-day notes are o'er. —P. R. S.

A little more than two decades ago, the lines quoted above accompanied the instruc-

words and others, memorized by the pupils, helped to invest the exercises of the mind and hand with a charm that was success. One of the mottoes of that school was, "*The student should think as well as write.*" From the instructions found in the copy-books, which guided their lessons, we further quote the following: "He who observes and studies, and copies the principles, detests their use in the several letters, and both principles and letters become imprinted in the memory by looking, thinking, comparing, imitating, and trying."

MOVEMENTS.—While it is, without doubt, best that each and every writing-lesson should begin with movement-drill exercise, yet we offer no apology for omitting to furnish a copy here for such drill. The student who has followed the course thus far can himself decide what movement-drill he most needs, and from what has already been abundantly provided, select and practice that which will meet his individual case.

The excellent penmen of our country (and they are now quite numerous) resort

PLATE 1.

Tuesday, March 7, 1881

23	Bills Recd.	Dr. No. 2 recd. of S. Hunter:	675		
24	S. Hunter:	Balance in trade:	135	50	
32	To Mdse. Co. A:	200 Cash. Wheat. @ \$1.25		252	50
42	" Mdse:	550 " Corn. " \$1.20		550	

*All places that the eye of heaven shines on
Are unto the wise, ports and happy havens.*

PLATE 2.

Spencer Bros. Abbreviated Caps

A B C C D E E T S G N L I K L M M N
12345 O P Q R S T U V W X X Y Z 67890

Spencer Brothers Abbreviated Hand

*For the dispatch of business, a handwriting
something like this is desirable, which omits
all lines not essential to legibility or currency.*

tions given in the Spencerian copy-books, and many a youth was inspired by them to guide aright the pen.

We can never forget a visit which we made in those days to a public school in a thriving town on the Hudson. We had been told that they had excellent writing there. We were received with great cordiality by teachers and pupils, because of their warm attachment to the system of writing which we represented. Eyes sparkled when the pens and books were brought out for an exercise, and a bright little fellow standing by his desk recited in boyhood's purest, sweetest tones the poem which leads our lesson. Those

frequently to standard movement-drill exercise to keep themselves in writing order. The penman who neglects his training for any considerable period of time surely falls back in his execution.

PLATE 1 presents, first, an entry from a journal day-book, and practically illustrates the use of three sizes of writing. The date—the largest or heading size—is on a scale of tenths of an inch—the shortest letters being one-tenth, the capitals three-tenths, in height. This size is adapted to ledger and other headings where perspicuity is desired. Some accountants write headings on a much larger scale; but as books are used upon a

desk, near to those who write in them or refer to them, we see no need of headings of such extraordinary size as to make them readable at a long distance. The size here given can be read by a person having tolerably good sight at a distance of from seven to ten feet.

The titles of the two accounts debited and the two accounts credited are on a scale of twelfths of an inch—the short letters being one-twelfth, and the extended letters and capitals three-twelfths. This size is adapted to the ordinary ruling of account-books, which is closer than that of foolscap and letter paper, and does not crowd the writing.

which is closer than that of foolscap and letter paper, and does not crowd the writing-space. The figures to the left of these entries, and in the money-columns to the right, are one and one-half times the height of the short letters.

The smallest hand is required for the explanations on the right, where considerable is wanted in limited space. The size given is on a scale of sixteenths of an inch. In writing so small a size care should be exercised to form each letter distinctly, or the words will not be legible.

The two lines at bottom of Plate I are written on a scale of tenths of an inch—the capitals and extended letters being three-fourths of the height of the space between the lines of medium-ruled cap and letter paper. This is sometimes designated the "Corresponding Size." We gave an example of it in Cut 4 of our last lesson. It is large enough to be easily read, and at the same time does not crowd the space on medium-ruled paper.

The different sizes of writing useful in accounts, correspondence, etc., are most fully presented on the Writing and Measuring Ruler sold by the JOURNAL.

The abbreviated hand on this plate was mainly developed by P. R. Spencer, Junior, and has been successfully taught for a number of years in the Spencerian Business College at Cleveland, under his charge. The results of such teaching are conspicuous in the writing of many excellent penmen who have been professionally qualified at that institution. The simplified forms embodied in their correspondence and other current writing, are in striking contrast with the elaborate letters and redundant flourishes which have, from time immemorial, been charged upon teachers of penmanship.

The abbreviations in this plate are in some respects, quite radical; it does not seem needful to go further in the matter of simplicity of form.

The tendency of popular taste and demand in the direction of greater simplicity in writing has been strongly emphasized, during the past year, in the publication, by Messrs. Ivison, Blakeman, Taylor & Co., of Prof. Swinton's New Series of Readers—the lower numbers of which contain lessons in abbreviated script.

I am permitted to give below a **SYNOPSIS OF PRACTICAL METHODS OF WRITING**, from the pen of **H. A. Spencer**. He says:

"The hand of everyone should be endowed with the regency of chirographic speech. Not to have thorough mastery of at least one out of the six most practical methods of writing would certainly be a gross neglect in education. A glance at the structure and uses of the various practical styles will show that they are well adapted to the needs of the individual."

"LONGHAND.—Each letter is usually formed with from three to seven strokes or

"**ABREVIATED-HAND.**—Each letter is formed with from one to five parts or strokes, and the strokes of each letter are connected with those of the following letter, and the parts of the initial and terminal lines serve to connect the letters into words.

"SEMI-ABBREVIATED-HAND embraces the essentials of both the long and abbreviated styles—many of the letters being made with fewer strokes than in the former, and some letters with more strokes than in the latter, style. In lineality and legibility it is

"ALPHABETIC SHORTHAND.—Each letter is composed of either one or two strokes

"PHONETIC SHORTHAND employs the same characters as the alphabetic, with four-

teen others, and their application made solely to the parts of words sounded in pronunciation.

⁴ **STENOGRAPHY OR REPORTING-HAND.**—The same characters are used as in the Alphabetic and the Phonetic Shorthands, with four additional and various auxiliary modifications; and besides uniting to form words are used as word-signs, and applied to the structure of contractions, phrases, and all abbreviations."

Penmanship in Schools.

BY PAUL PASTNOR.

The chief aim, it seems to me of the American public school is to fit young men and women for usefulness in life. The common school is not, as some seem to consider it, only a means of preparatory discipline for higher grades of education—a sort of training ground in which the faculties are trained and prepared for the more exalted life in the realms of knowledge. The majority of those who attend our public schools do not expect to continue their studies, actively, after graduation. They can afford neither the money nor the time to do so. This course of action would require, for the majority, to be able to obtain the proper age, to go forth into the world and earn their own living. Their time, up to this period, they are willing and able to spend in school, provided the course of instruction there pursued is such as to be of practical benefit to them in after life. Any course of study that is purely mental or merely disciplinary would they neither desire nor seek. They want living, practical instruction in topics of permanent value and utility.

In a word, the great mass of pupils in our public schools demand, it seems to me, a more utilitarian course of study than that which has hitherto been furnished them—less of preparatory work for the higher grades, the colleges and the seminaries, and more technical work for use in every-day life. Of course, I do not advocate doing away with the "fundamentals"—reading,

spelling, grammar, geography, arithmetic, etc., but I would have less of elementary algebra, geometry, Latin, rhetoric, botany, moral and mental philosophy, and such kindred subjects. Some of these studies are practically useless, both at the time when they are studied and during the time while they are forgotten, and some can be taken up, if desired, at leisure after graduation.

One of the studies which I think ought to be introduced in place of the above is penmanship. I am aware that it is already taught, after a fashion, in our public schools but really to what extent, and with what practical benefit? It is taught as an auxiliary, in the same way as music is taught, and is not a study in itself. I have taught, as an instructor in writing course in a school, and spends twenty minutes or half an hour in the most general and superficial kind of instruction. For the remainder of the week, who the few hurried moments are left for writing come round, the scholars are puzzled over the most difficult and impossible copies, under the good-natured but ignorant of a few gentle lady teachers, who know about as much of the principles of correct business-writing as they do of the pot-herbs of Sanskrit. What does all this amount to? What can it amount to? So far as instruction in penmanship is concerned, it is a mere barren.

Now I would advocate, among other things, regular and thorough and proper instruction in penmanship in our public schools. I would have it one of the currie-

alumn studies—not an outside, occasional study, answering the purpose, mainly, of a diversion and a plausible sham. It is disgraceful that the pupils of our public schools should be allowed to graduate, writing such wretched habits as many of them do. There is no reason in the world why it should be so, if penmanship were taught in the proper way. What sort of arithmetics, for instance, do you suppose our school graduates would be, if a hurried instructor in that branch of study should attempt to teach them the sciences in thirty or forty minutes a week? Their knowledge could be but fragmentary and shallow at the best. Why do not the rule, then, work as well in the case of penmanship? Everybody will admit that it takes a great deal of time, and earnest, well directed practice, to become a good penman. The fragmentary instruction which one gains in the public schools, at present, is not enough. The majority of pupils will derive all their habits from such desultory practice, requiring the positions of body and hand too infrequently to allow them to become accustomed and easy, and in other ways producing and confirming bad habits which should have been checked at the outset. Penmanship should be taught in our schools as one of the regular studies of the course, with daily drill under the best of instruction and with the right kind of models. Its importance and value in business life, it seems to me, demands this. Next to arithmetic, reading and spelling, "writing" is the most important element of a common school education.

For a young man or young woman starting out in life to earn a livelihood, there is no one advantage comparable, it seems to me, to a good handwriting. And if this accomplishment be supplemented by a knowledge of book-keeping and of business forms, the young graduate is about as well equipped for earning a salary—in some respects better equipped—than if he or she had worked up the ladder from the counter to the counting-room. The matter of teaching penmanship in the schools as it should be taught, ought to be urged upon our public educators, I think, with a good deal of emphasis. As a teacher, there is no doubt that penmanship is a neglected branch of study. Its value—though perhaps not underrestimated—is, at least, overlooked. It certainly would pay, in every sense of the word, to give it a more prominent place in the common school curriculum.

Letter-Writing.

ARTICLE VIII.

BY D. T. AMES.

The present article we purpose to make directly applicable to the correspondents of the JOURNAL; could all of whom be present for a short period, and observe the amount and character of the communications daily received and listen to the comments passed upon each one of the same by the several parties whose duty it is to read and respond to them, a lesson in correspondence would be received quite beyond the genius of any author upon that subject to convey through the medium of the pen. First, there are some fifty or more postal-cards asking for specimen copies of the JOURNAL, or some other favor—to comply with which the aggregate expense to us, in time and money, will be several dollars, to say nothing of postage. It is known to most of the writers of these cards that the price of a copy of the JOURNAL is ten cents, and, to all, that to answer communications by mail requires postage, and by thus sending a postal-card, when justice and the ordinary rules of correspondence require that a remittance be made, the writer at least lays himself open to the suspicion of *desiring to obtain something for nothing*. There are several letters and packages, marked *due* for unpaid postage for various sums, from three cents upward. These are usually packages sent purely in the interest of the writer—such as specimens of penmanship, or of which a gratuitous notice or comment is

solicited; or manuscript for an article to appear in the JOURNAL—worthless, of course, for a writer having sense sufficient to write an acceptable article knows enough to pay his postage. One package recently received called for 47 cents short postage—the sender having a written communication on the margin of a large lithographic print, which he inserted in a heavy tube, and upon the same placed a 5-cent stamp—the rate of postage for a print, but for which, on account of the *writing*, we were charged letter-rates.

Other letters consist of from four to eight pages of composition, which should have occupied no more than one or two pages. As a single example we insert the following verbatim copy of a letter, lately received, which covered seven and a half pages of note-paper, omitting only place and name of writer:

Mr. Ames.

DEAR Sir

Find inclosed a stamp
for which please answer me a few questions
as soon as possible & oblige me very
much indeed.

Last fall the Sussex Co Agriculture Fair was held at Newton N. J. Sept 26th 27th 28th & 29th and I attended every day and there was a Gentleman there in the large building writing Cards & well I stoped and talked with him and he gave me his Card this is his name _____ as we talked along I told him I was taking *Gaskells Pennmans Gazette* he then spoke up and said that was not much of a paper and said he would tell me a paper that was worth taking called it I think the

1904 *Pennant Star Journal* said it came at 10.0 a year and there were 3 Penn Pictures I could take my choice of one out of the 3. I took the one I never had heard of that of that paper and Mr. [redacted] an entire stranger to me well I thought I would trust luck with him anyway so I sent it to him and he sent me a paper for me well he was over the three Penn Pictures and I asked him which one he thought was the prettest well he said the one with the *Boundng Stag* well I told him to send me as a pennant the *Boundng Stag* and it went on sometime and I did not see it for a while and I was in some of the other places finally I was to N— one day in the Post Office and who should come in but the man I had sent the paper to and he asked me if I had sent him a paper and yes I told him no it was on Monday well he said he had sent my money in and I said I had sent him the paper and he said I sent him at B— instead of sending it at F— well he said he had changed the address and said it was no well the next day I was in the Post Office and I happened it it is the *Boundng Stag* bearing him to the Chase it is very nice and I am very much pleased with it well then I kept the paper and the paper and the money they would send me a paper then soon too then I have looked and looked everyday and I did not find it but last sent me a paper and I did not know whether it was the paper I had sent the paper on or what I wonder they had forgotten me or what and I hardly ever see the paper and I am sure the paper yet so I sent you name on the *Pennant* and I thought I would send to you and see if you could tell me anything about it and I would get the money and I would send you the money to send for the paper for me as it was an entirely new paper to me having never heard tell of it and I would like to see it and I would like for me I don't know where he is — is for or I would send to him and see about it and I would like to see it and I would like to see him travels around I don't know where he is now so thought I would send

You find enclosed two three cent stamps for
will be the pleasure try and find out
to put it for me and tell me who is the
editor of the paper I thought perhaps you
might know something about it or have
enough to do with the paper if you
can. I have a friend who has these
stamps and write to him about it, he can
on tell you about it—or ask the Editor if
remembers of Mr. — sending him one
less some money about the last of Sept
or the 1st of October. I have not heard
if after I paid him but guess he sent the
last of Sept or 1st of Oct I thought as he
sent my Pen Picture wrote sent to B—
that I had not got it very likely he had not
address right you or I can write to B—
address Please write to him about it he can
on explain it to you or else Please send
me B— address and I can write to
him. If you write to him I will send him
address of the Pennsylv Art Journal

SPECIMEN LETTER.

271 Broadway, New York
August 10, 1883

Mr Samuel C Woodford,

St Louis Mo

Dear Sir

I am informed that Mr Edward J. Cummins was lately and for some years in your employ.

Would you kindly and confidentially forward me with such information as you can respecting him, stating in what capacity he was in your service and your estimation of his general character and capability as a business man, and also please inform me respecting his social standing during the period he was in your employ as of your acquaintance.

Hoping an early response I am

Yours Respectfully

William M Leonard

SPECIMEN LETTER.

(229 Market St. St. Louis)

August 13, 1883

Mr William M Leonard,

New York City

Dear Sir

In response to yours of the 10th instant making inquiries respecting Mr E J Cummins I would say that he was in my employ nearly nine years during the first two years as corresponding clerk, the remaining years he was my general manager and purchasing agent. Our business relations terminated last January on account of the sale of my entire establishment and my retiring from business. I regard Mr Cummins as a very trustworthy and capable business man and possessed of excellent social qualities. During my acquaintance his social standing has been enviable.

Yours Respectfully

Samuel C Woodford

so I will know where to send I don't know the address of it I paid my dollar to Mr. — to send for me and I have received the *Pen Picture The Bounding Stag* and now I would like to have the *Stag* as I paid my money and got my *Picture* I thought it was time the paper came unless there is something wrong or the matter somewhere thought I wait & write and see about it as I would be sorry to not get the paper after having paid my dollar and got my *Picture* would like to have the paper now

Please find out this if you can and give me address of *Pennant Art Journal* so I would know where to send and give me Mr. — address if you know it and I will be ever so much obliged to you for it

Please answer soon & oblige me very much indeed

Y— Truly

In a large correspondence the reading of such letters is alone an onerous task, to say nothing of the loss of the time required. Other letters ask for a specimen of our penmanship "rite from the pen," or request that merchandise be forwarded for which the writer will surely merit by return of mail. Scarcely a mail but brings half a score of letters and more postal-cards which are of no possible interest to any one but the writers. It is the reading and disposal of this vast correspondence that has harassed so many and consumed more of our time than has the editing of the *JOURNAL* since its publication. To a country lad, no doubt, it seems a mere trifle to ask for a specimen of our penmanship, or a copy of the *JOURNAL* free; but were he to encounter such trifles as we do—aggregated to fifty or one hundred daily—he would no longer see them as a trifle, but as a mountain, none the less formidable because composed of trifling stones; and as presenting a task which, if performed, would consume our entire time, and involve us in bankruptcy. Again, to many, no doubt, it seems a reasonable and proper request that we should forward articles of value by mail on a promise of the writer to remit, but unfortunately we have learned, as have others, by experience, that, as a rule, the rogue promises, while the honest purchaser remits, with the order. "But," says a writer, "it is not as fair that you take my promise to remit as that I trust you to forward merchandise for which I pay in advance?" This would be true were parties upon an

equal basis; but it is usually a stranger who makes a small order through the mail, about whose responsibility or integrity the dealer cannot, except at considerable trouble and expense, be informed, while the reliability of any extensive publishing house may be easily known to any patron.

For the mutual advantage of ourselves and correspondents we make the following

SUGGESTIONS.

First—Let all communications be direct, and as brief as is consistent with a complete statement of their purpose.

Second—Save your time and postage and us from annoyance by not asking for specimen of our penmanship.

Third—Save yourselves and us from embarrassment by not asking credit for subscriptions or merchandise.

Fourth—Accompany any communication you write in your own interest with a stamp, and be sure that your postage is fully paid.

Fifth—To insure an answer to any communication seek that its direction is courteous and proper.

Two men were wrangling in front of the City Hall the other day, when one of them called out: "I tell you I don't owe you no \$5!" "I say you do!" "And I won't pay it!" "Then I'll sue you!" At this point a pedestrian halted, and inquired of one: "Do you honestly owe him?" "Not a penny, sir!" "And will you see him for \$5?" he asked of the other. "I will!" "Give him seven dollars," continued the pedestrian to the debtor—"give him seven and be glad to. If he sees, he's sure to get a verdict, and your expenses will reach at least two dollars. Give him seven, and be thankful that you are beating two lawyers, a justice, and a constable, six juriesmen, and two witnesses out of their fees." A satisfactory settlement was made on the spot.—*Detroit Free Press.*

Notice.

Aunt's Compendium is revised, enlarged and greatly improved, and will be ready to mail October 20th. Price, \$5. All orders received before date of publication will be filled at \$3.75.

The Art of Writing.

AS VIEWED AND TREATED BY THE FATHER OF SPENCERIAN PENMANSHIP.

By R. C. SPENCER.

English-speaking people have taken the lead in the improvement and diffusion of practical arts and useful knowledge. This is due to the fact that they founded their civilizations upon higher regard for the principle of individualism and of human rights. The value of the individual as the primary factor in society is the strong element in the Anglo-Saxon mind and character. The constant tendency of the Anglo-Saxon is toward measures for the elevation of the race by exalting the individual. Hence his free institutions and attendant movement toward universal education. Equity and utility are so closely wedded in his system of life that they become one and inseparable. Time has steadily evolved an order of things in this strong and utilitarian race which in America has assumed the most popular forms, and appeals on every hand to intelligent consideration. These vital facts are nobly illustrated in the origin, history, and framework of our system of government, under which flourish our industries, our trade and commerce, our free press, religious liberty, free schools, untrammelled opinion and discussion. The Declaration of American Independence lays down, in strong words, the principle of the rights and worth of the individual, out of which springs the independent, progressive character of the nation. This enters into the hearts and constitution of the people, and is manifested in everything they do.

Among the many things which in America strikingly illustrate the genius of its people for the improvement and diffusion of the useful in the arts and in education is the art of writing. This seems to be the result of the labors of one man, whose physical, mental and moral constitution was a happy blending of elements, admirably adapted to the work he did. It is true, beyond doubt, that the times were ripe for him, and that he was the man for the times. Mechanical invention had commenced to utilize the power of steam, and a new force began to move the industrial, commercial and social world as it had never been moved before. The art of writing in America had been

mosty that inherited through English ancestry. It was bold, strong and firm, and proclaimed in its every feature the character of the people through whom it had been transmitted to the New World. But such were its characteristics that its execution was slow and labored, and its acquisition difficult and irksome. The acceleration and growth of commerce and social intercourse, the rapidly increasing demands of business life, and the practical requirements of American education, called for the more facile and universal use of the pen. These were some of the causes that impelled the Father of Spencerian Penmanship to turn his attention, while a mere boy, to the improvement of the art of writing. Although he was, so to speak, buried in the wilds of the then far West (the Connecticut Western Reserve of Northern Ohio), struggling with poverty, deprived of educational advantages, and surrounded by discouragements, a strong passion for knowledge, and a consequent religious reverence for its sources and instruments, inspired and led him on, like a good angel, until he had freed the art of writing from the practical defects that had been transmitted from the mother country and former ages. His mind was of the poetic cast, and his temperament and sympathies of the philanthropic type. In itself he regarded the art of writing as almost nothing; but in its relations and uses he believed that little which was worth having or living for could exist without it. Therefore he loved the pen, labored to improve the art of writing, and devoted his rare abilities to teaching it, to drawing public attention to its claims by persuasive and eloquent words, by the fascinations of his skill, original publications, beautiful and useful productions, to which he added the poetry and worth of a personal character, which was a development from the view which he held of the art which he revered, and of his duties as teacher, author, citizen, and man.

Subscribers who may desire to have their subscription begin with Prof. Spencer's course of lessons, which began in the May (1882) number, may do so, and receive the *JOURNAL* from that date until January, 1884, for \$1.50 with one premium.

Fifty Years of a Teacher's Busy Life.

HON. IRA MAYHEW, LL.D.

Your application for a sketch of Prof. Mayhew's life, for the JOURNAL, has been handed to the writer, with materials from public journals and reports, with the request that a reply be made for your use. The writer is asked to sketch a life of over fifty years of active labor that may be read in half of fifty minutes, or thirty seconds for a year!

Ira Mayhew was born in Ellishburgh, Jefferson County, N. Y., in 1814. To the age of fourteen his privileges for study were such as a country home, and the common school, as it was provided. An early teacher said of him: "Ira is a good boy, but not an apt scholar." The first words of commendation for school-work he remembers were spoken the winter he was fourteen, when he began and completed the study of Daboll's Arithmetic in three months of a winter's school, which remarkable feat secured to him the privilege of attending Union Academy, at Belleville, where his progress was such that he was kept at that school for about four years, studying mathematics and Latin, and giving some time also to the Greek and French languages.

In 1832, at the age of eighteen, he taught his first school in the district in which he was born, receiving twelve dollars a month for his services, and boarding around. He engaged in this new work with the same interest and energy which he had devoted to study. He believed in doing one thing at a time, and that what is worth doing at all is worth doing well. He built his own fires, swept the schoolroom, and with the aid of the big boys and girls, whom he inspired with a love of cleanliness, kept it well scrubbed. With other teachers of the town he organized an association, which had frequent meetings, and held near the close of their schools a grand celebration. The success of this first school secured him an engagement for the summer, in the same district, on the same terms. In the autumn of 1833 he went west, and engaged in surveying, in Wood County, Ohio. This employment was interrupted by attacks of ague and fever. Recovering from these he engaged in teaching in Perryburgh. After spending a year in the west he returned to his native town, and again engaged in teaching in the neighboring village of Adams. His health failing, he took a voyage at sea, in 1836, spending three months on the Banks of Newfoundland. Returning to Adams, he taught the village-school, and in the spring purchased the Adams Seminary, which had been established for young ladies, and for four and a half years conducted it as a successful school for both sexes. These were years of hard work, profitable alike to Mr. Mayhew and his students, many of whom attribute their success in life to the foundation therein laid.

With Mr. Mayhew, teaching school was a very different thing from "keeping school." In his earlier schools he taught the alphabet, one letter at a time, by likening it to some familiar thing, and allowing children to make it on slates. When two or more letters were learned he combined them in reading exercises. Learning the *o* and *x*, the child read *ox*; and, with *b* added, *bag*; etc. Later, natural philosophy was taught in like manner. In mechanical powers, levers, both simple and compound, were employed, and the principles of the inclined plane, the pulley, and the wheel and axle being taught, problems were constructed for solution which required the application of these principles. The spinning-wheel of that period, and the threshing-machine then coming into use, were the subjects of some of these problems. Under such instruction students became conscious of a mental growth that was to them and to their friends a new revelation. While in charge of the Adams Seminary, the law providing for the appointment of county superintendents of common schools in the

State of New York became operative, and Mr. Mayhew was the first superintendent chosen from his native county. Preparatory to entering upon this broader field of labor he sold the seminary. In a public Address to a teachers' class, on closing his connection with it, he treated of a child's first work in school, including learning the alphabet and first lessons in reading. That part of his Address relating to elementary teaching was copied at length into the district school journal, published by authority of the State of New York, and sent to every school district therein, and specially commended. Freed from other cares, Mr. Mayhew gave his undivided attention to his new work. It was his duty to examine teachers, grant certificates to such as possessed the requisite qualifications, visit them in their schools, and in these and other ways serve the cause of popular education as best he could. He visited schools throughout his county, aiding and encouraging teachers and consulting with school officers and citizens. He found much to do in recommending improved methods of teaching, while the condition of the

want of suitable preparatory schools, had not then been fully organized.

In the spring of 1845 Mr. Mayhew was appointed by the Governor and Legislature to the office of State Superintendent of Public Instruction. After looking over the ground, he undertook labors with the people, traveling through the State, addressing public meetings, and organizing educational associations in the counties visited, for he found no body of teachers who could thus be organized. In 1846 he arranged a single series of meetings, requiring 500 miles of travel and six weeks of time—traveling on horseback, and carrying in a pair of saddle-bags his clothing and personal baggage for the journey; for at that time there were no railroads traversing the State, nor even carriage roads where he had occasion to go. In this series of engagements he addressed meetings almost daily, and often two or three in a day. The interest thus created led to the preparation of a series of lectures for Sabbath use, which were delivered in the largest churches of villages visited. In these lectures improved common schools were presented for the consideration of audiences as



HON. IRA MAYHEW, LL.D.

schoolhouses engaged his earnest attention. When there he dwelt at considerable length in his first report to the State Superintendent, treating of their location, of their size, and the amount of air required for healthy respiration, presenting the chemical changes occurring in the air of schools as he found them, resulting from repeated breathings, and the manner of securing effectual ventilation, of construction, of the means of warming, of the customary appointments, within and without, and of their general condition, and the influence they exert on the susceptible minds of the young. Mr. Mayhew was greatly surprised to find that his report, treating of these topics and of the condition of the schools generally of his county, was printed entire, constituting forty pages (one-twelfth) of the State Superintendent's Report to the Legislature. In addressing a State Convention of County Superintendents, Col. Samuel Young, the State Superintendent, gave them advice as to the manner of preparing their reports to render them most valuable, referring particularly to the report of Mr. Mayhew of Jefferson, in illustration.

At the close of his second year as County Superintendent, Mr. Mayhew in the Fall of 1843 removed to Monroe, Michigan, where he opened a private school, which was soon constituted by the Board of Regents a branch of the State University, which, for

a means of advancing, not only the material interest of the State, but of promoting its civil, social, and religious interests as well. During the session of the Legislature, in 1849, he accepted an invitation to deliver several lectures in the Representatives' Hall, and was afterward requested, by resolution of both the Senate and House of Representatives, to embody the substance of these lectures in a volume, which was published by Harper & Brothers, in 1850, and now constitutes a volume of the Schoolteachers' Library, published by A. S. Barnes & Co., of New York. At the time Mr. Mayhew entered upon his labors as Superintendent of Public Instruction there was not a graded or union school in the State. He personally dedicated the first union school in the State, aided in organizing the first public school of the upper peninsula, recommended the establishment of a state normal school, planned the first teachers' institute, and himself conducted several successful institutes before State aid was extended to them.

After the close of his second constitutional term as Superintendent, Mr. Mayhew prepared the volume asked for by the Legislature, and afterward a work entitled "Practical Book-keeping," to meet what he considered a want of the public schools. This done, he was, in 1853, invited to the presidency of Albion College. The following

year, under the new State constitution, he was elected, by popular vote, Superintendent of Public Instruction, and two years later, in 1856, re-elected by the largest popular vote given to any member on the State ticket. In this office he served the State eight years.

In 1859 Mr. Mayhew organized a Business College in Albion, where he then resided, which was moved to Detroit, in 1868. To this institution he has given his principal thought and labor for twenty-four years, retiring from its management the first of August, 1883. In 1860 he revised his book-keeping, published ten years previously, and his experience in business college work led him, in 1868, to publish a larger work, called "University Book-keeping," on the same general plan as the former. With a view to increasing the value of this work as a text-book for business colleges, he, two years later, adapted it to a Business Practice, requiring the use of money and business papers by the student, as though the transactions of its sets represented actual business. In addition to the care of his college, Prof. Mayhew for three years, commencing in 1862, served as United States Collector of Internal Revenue and Receiver of Custom Duties, of which experience he availed himself in the preparation of his University Book-keeping, which contains a "set" relating to governmental accounts—a feature peculiar to this work. In both of his book-keeping Prof. Mayhew proceeds on the inductive plan, as in his early teaching, presenting simple accounts, at first, and afterward those more complex, preparatory to a ready understanding of double entry, which follows.

About the year 1856 Mr. Stratton called upon Prof. Mayhew, requesting the use of his name as a director of the Bryant & Stratton colleges, then being organized, and the preparation of a book-keeping for use in their colleges. But Mr. M.'s engagements occupied his full time; and as the books he had published were in his own name, he preferred to hold copyrights of such as he might afterward undertake. The success that had attended Prof. Mayhew's labors as teacher and superintendent of schools, in 1848 brought him the degree of "A.M." from a New England college, and the recognized merits of his publications and official labors, in 1876, the degree of "LL.D."

In his earlier labors as teacher and superintendent, Prof. Mayhew had been accustomed to meet with the aid of counsel with his co-laborers, and found those meetings pleasant and profitable. But the earlier form of business college associations precluded his attendance at such meetings until the upon organization of the Business Educators' Association of America, in New York, in 1878. Prof. Mayhew was a charter member, and the first president of this Association, and has hitherto attended all its meetings. At the late meeting of the Association, in Washington, in July last, he received a pleasant surprise in the form of a cane, from the home of Henry Clay, presented by Prof. Sumner, of Kentucky University, to the oldest member of the Association. It is worthy of note that, after serving the cause of popular education as teacher and school-officer for more than a quarter of a century, Prof. Mayhew recognized that he was taking an advance step in entering upon the work of business education, which had not received the attention to which he believed it was justly entitled. Although now retired from the charge of an institution, he purposes devoting the remainder of his days to the service of his State, continuing his residence at Detroit, in the State of his adoption forty years ago.

For those subscribing at club rates, the book will be sent (in paper) for 25 cents (in cloth) \$1.00 extra. Price of book, by mail (in paper cover), 75 cents; cloth, \$1. Liberal discount to teachers and agents.

Pittsburgh (Pa.) Sunday Ledger

"If a man be careful in his business habits, methodical and painstaking, or if he be careless, slovenly or reckless, he will, as a rule, recommend or condemn himself by his penmanship. There was Mr. Greeley, whose execrable penmanship was the standing joke of the country. The main trouble with him was that the thoughts came with such rapidity as not to allow the hand time enough to form the characters with any tolerable degree of legibility. As a rule you will find your successful business man

writes a plain hand, free from ostentatious curves or flourishes, while the man who is constantly engaged in a struggle to get to the deep water or to keep from going into it, is distinguished by a feeble handwriting, full of flourishes. Disraeli says: 'To every individual Nature has given a distinct sort of writing, as she has given them a peculiar countenance, voice and manners.' As a rule, a man is as well identified in his writing as in his face, and it is not difficult to distinguish between a natural and forged hand, a native and foreign, or the mercantile and professional, style of writing. I can tell a Frenchman or a German as readily by his penmanship as by his accent.

Clay and Daniel Webster were severely plain and of feminine fineness; while that of President Lincoln was as clear as copperplate—bold and unaffected. William H. Seward's rare quality of mind could not be better indicated than by his delicate, clear-cut autograph, which alone stands for genius. General Grant signs his name in a plain but extremely tasteful hand. General Lee's chirography, in its fine upright strokes with angular horizontal terminal lines, indicates a determined, positive character.

Roscoe Conklin's signature strengthens the theory that penmanship indicates character, for it is "grand, gloomy and pecu-

soldier than that of General Grant. It is beautiful, clear and regular.

"It is a man's business to write," resumed Mr. Ames; "it depends altogether on the mind whether or not he is a good penman. I have seen two men sit side by side at editorial desks and the handwriting of one was like print in its plainness, while that of the other was like Greek in its illegibility. Both were able writers, but the man who wrote illegibly could turn out a column while the other was getting up a quarter column. One was slow and methodical; the other quick and brilliant—and the best way to get the most out of a man is to baud, to keep up with the mind, had a task too great to be well performed.

The reporter then asked Mr. Ames to give some reminiscences of his career as an expert in penmanship.

He replied: "One thing is certain, a man never visits his namesake twice exactly alike. I was recently summoned by a bank cashier to be placed in my hands five hundred or more checks to see if anything was wrong with them. Of course, I selected two or three and examined them exactly alike that I was convinced they were forgeries, done by tracing over the original signatures and then retracing these over two. Holding them to the light, one over the other, I found they contained exactly. I handed them to the cashier with the remark: "Here are two forged checks," and he immediately admitted that they were. The cashier said: "I have never seen a pair of checks exactly alike before. I have cashed without suspicion, as the second would have been, and did not overdraw the amount to the credit of the party whose signature was forged."

"Then I recall an interesting case. A man purchased a farm, giving a bond and mortgage for \$8,300. The farmer brought suit to recover \$8,000, he claiming that only \$300 had been paid on the bond by the purchaser. On examination, an endorsement of a payment on the bond was found to contain the words 'eighty three hundred dollars.' It seems that when the receipt for the \$300 was written, a space was left in front of it to put in the figures. The farmer did not fill in the figures, but requested the purchaser to perform that work, which he pretended to do and then returned the bond, at

duty was to find out if the word 'sighty' had been written at the same time as the rest of the receipt. I found that the pen pressure was different; that the word was written above the base line and out of slant of the rest of the writing and had the appearance of being written with extreme haste or great mental agitation—as would be the case in perpetrating such a fraud under the eye of the farmer and with great liability of detection in the very act. At the trial, which was for a foreclosure of the mortgage by the farmer, the decision was that the indorsement was originally



The above cut was photo engraved from pen-and-ink copy executed at the office of the "Journal," and is one of eighteen plates together with thirteen pages of instruction in plain and artistic penmanship, prepared for a large quarto-work, about being published by R. S. Peale & Co., St. Louis, Mo., entitled "Peale's Popular Educator and Cyclopaedia of Reference": Historical, Biographical, and Statistical. It will contain nearly 700 elegantly-illustrated pages.

Here are the signatures of Rufus Choate, the famous lawyer, and John Jacob Astor, the equally famous business man. That of Choate—angular, disjoined—is a perfect reflex of the hard, wiry, nervous and intensely marked features of the brilliant but eccentric orator, while the business man's care for details is shown in Mr. Astor's laborious autograph. The flourish which branches out of the concluding letter of the name is very seldom practiced nowadays by business or professional men."

Then Mr. Ames showed the reporter the autographs of a number of distinguished persons, living and dead. Those of Henry

liss—irregular, grotesque and extravagant in flourish. Senator Pendleton affects the English manner of writing, so much practiced by our high-toned women. Ex-Secretary Blaine dashes boldly over the paper, making his conceptions properly, and leaving no doubt as to what he means to convey. The chief Redjester, General Mahone, covers more ground with his signature than any other statesman, and when it is done it is "a sea of broad horizontal dashes, with here and there a slight ripple of short upward stems." General Hancock's signature is no less in keeping with the character of the dashings and successful

for \$300, and the would-be sharper was disappointed.

"What do you find to be the greatest obstacles to the success of your expert work?"

"The fact that forgeries are often made by persons as skillful as the experts. In many cases it is almost impossible for the most skillful experts to determine beyond doubt as to the genuineness of the writing. Yet it is rarely the case that a skillful forger will not overlook some point or habit in the genuine. When a number of pages are written you will always find, as you read further and further, the writer forgetting himself and allowing his own peculiarities and penmanship to creep in, as he becomes more absorbed in the composition, and less in imitating the handwriting. You will find the first part a good imitation or good disguise, as the case may be; but as the writer progresses, you will find that less thoughtful care is exercised, and more and more of his own personality has crept in and betrayed him.

As to the theory of nerve-tremor in handwriting, Mr. Ames said that there certainly is nervous manifestation in all handwriting, but that it was not an infallible means of identity in handwriting.

"Takes two writings," continued the expert, "which have been made at the same sitting, with the same pen, the same ink, the writer in the same mental and physical condition, and you will find a correspondence between the transmutations manifested.

Now let there be a radical change in either the mental or physical condition of the writer—a change of implement or ink—and the correspondence of nervous oscillation is also changed, if not entirely destroyed, and no reliable deduction as to the identity of writing under these different circumstances can be drawn therefrom."

"Is it not possible for a man when he wishes to commit a forgery to conceal the characteristics of his writing?"

"He can to some extent, providing he knows what are his characteristics, the more striking and known personalities can be avoided to the extent of a writer's power to overcome the force of habit. If a man usually writes a small *e* in the broken-back style, he can change and write it in the loop style. Such a penmanship he would be aware of, and any such change in writing suspected to be forged or disguised would count for nothing. Or he might alter his style of making capitals, or resort to any of a dozen other devices. All the same he possesses many characteristics of which he is unconscious, and which will inevitably crop out in spite of him, for, pray, how could he avoid that which he does not know to exist? A man cannot go around a hole he does not see."

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 205 Broadway, New York. Brief educational items solicited.]

All the public schools in Louisiana are closed, owing to ill-judged legislation.

Over forty per cent. of the white males and thirty-five per cent. of the females of Cuba can neither read nor write.

In Spain, in 1860, out of a population of sixteen millions, there were but two and a half millions, that could read or write.

"No Recross" is an trial all over the country. Two or three Minutemen towns have tried it, and report favorably. It is too soon to predict its finale.

AUSTRO-HUNGARY.—From Budapest comes the information that corporal punishment has again been introduced into the schools. A unanimous decision of the school-board caused this change.

ENGLAND.—The number of children now at school in Great Britain is 1,430,000, as against 1,460,000 when the Education Act was passed. There were 10,314 English boys and girls convicted of punishable

crimes in 1869. In 1870 the number had been reduced to 7,212. Last year it was 5,483. Education tends to diminish crime. —School Journal.

At a school in Tokio for the sons of Japanese nobles geography is taught by means of a physical map of the country between three and four hundred feet long. This model is made of turf and rock, and is bordered with pebbles, which at a little distance give the appearance of water. Every inlet, river and mountain is faithfully reproduced. Telegraph wires mark the latitude and longitude, and the position of cities is indicated by tablets.

President Seelye, of Amherst College, says that a four years' scientific course was organized, which a student could pursue without a knowledge of Greek and only with a slight knowledge of Latin. After an experience of ten years it has been found that the best scientific students have, in every year, without a single exception, been the classical students, and the college has become so thoroughly convinced that the best work in science is to be done only on the basis of a thorough grounding in the classics that it has discontinued its scientific as separate from its classical course.

Pennsylvania has one public school more than New York. Her figures are 18,616; New York, 18,615. The former spends for education \$8,126,827, and the latter, \$11,085,511. Ohio has 10,473 public schools, and spends \$11,065,311; Illinois, 15,263 schools, spending \$9,840,011; Indiana, 11,623 schools, costing \$7,267,700; Iowa, 12,635 schools, \$6,288,107; Massachusetts, 6,904 schools, \$4,686,612, and California, 3,446 schools, \$3,325,527. Wyoming has the fewest schools—55, at a cost of \$36,161. The total number of pupils in New York schools were 1,027,938, and in the Pennsylvania, 930,390.

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

"There must be punishment," said the country schoolmaster, as he ate the stubborn boy's dinner.

A law student once defined libel as "something a man says and afterwards wishes to goodness he hadn't."

The pupil said his "eyes."
The master retorted his "legs."
The brilliant mind his "nose."
And the former uttered his "pen."

A boy, when rebuked for spelling needle o-e-i-d-e-e, said that every good needle should have an eye in it. "Sew it there!" responded the teacher.

If it costs \$200 for a young lady to learn painting, and she starts two top landscape painters forty cents a piece, what is the net profit? —Detroit Free Press.

Teacher: "Who was the shortest man mentioned in the Bible?"

Pupil: "Peter; for he carried neither gold nor silver in his purse."

Professor: "How is power applied to this machine?"

Junior: "It is turned by a crank."

Professor: "Just step forward and illustrate."

The high school girl condemns the phrase "tumble to the racket" as vile slang. She says "precipitate in the direction of the clamor" is a more elegant expression. —Oil City Derrick.

The high school girl severely reprimanded her brother recently for using the phrase "not to be sneezed at." She says he ought to say, "Occasioning no statutory convulsions." —Oil City Derrick.

The average woman grows 125 times an hour when suffering with toothache, while the average man utters thirty-five can words every seventy seconds. At the end of three hours how far ahead will the woman be? —Detroit Free Press.

A man in Richmond wound up an eight-day clock every night for thirteen straight years. How much time, estimating three minutes for each wind, could he have put in at home if he had known what kind of a clock he had? —Detroit Free Press.

"Can you tell me the names of the principal railroad lines in New York?" asked a teacher of a pupil, who was the son of an up town assemblyman. "I do not," was the reply. "Oo what does your father travel when he goes from here to Albany?" "Oo a free pass."

Teacher: "John, what are your boots made of?"

Boy: "Of leather."

"Where does the leather come from?"

"From the hide of an ox."

"What animal, therefore, supplies you with boots and gives you meat to eat?"

"My father."

"When was Rome built?" asked a boarding-school teacher of the first class in ancient history. "In the night," answered a bright little girl. "In the night?" exclaimed the astonished teacher; "how do you make that out?" "Why, I thought everybody knew that 'Rome wasn't built in a day,'" replied the child.

"I shall teach you to speak properly, and then to write as you speak," said a teacher in the public schools.

"Poor Billy Wilson!" said a little voice, apparently involuntarily.

"What about Billy?"

"Please, ma'am, he speaks through his nose—he will have to write through his nose."

The youth of to-day who is thinking about entering upon some profession that will most rapidly lead to fame and fortune must be greatly perplexed whether to decide in favor of becoming a prize-fighter, a base-ball pitcher, or a champion rower. And there is danger that while thus hesitating he may be persuaded to throw his talents and his life into the law, medicine, or literature, and become a mere nobody. —Norristown Herald.

THE STEEL-PEN TRADE.—The steel-pen in the many types in which it is manufactured—and there are more than 1,000 different numbers—is a signal instance of mechanical skill in combining and varying the qualities of the implement, involving extreme niceties of distinctions to an extent that few other industrial arts demand. Our entire annual trade in steel-pens—domestic and imported—may be placed at \$1,500,000, and is a steadily progressive one. The larger proportion of those sold are American pens. It is a matter of difficulty to ascertain the relative amounts disposed of in different sections of the country, pens being mainly distributed by large wholesale houses who make shipments from the East. The chief retailers of pens throughout the country are in the stationery, publishing, notions, dry goods and hardware trades. Our own manufacturers are reticent as to their annual production, but, taking the ascertained output of Birmingham, which supplies between 15,000,000 and 16,000,000 pens per week, with that of the few manufacturing in France, the one in Germany, and the one in Austria (there being none in the other European States) and the leading American establishments in Meriden, Ct., Camden, N. J., and in Philadelphia, the weekly production for this country and Europe cannot be less than from 22,000,000 to 23,000,000 pens per week.

The "Hand-book" as a Premium.

We have decided to continue to mail, until further notice, the "Hand-book" (in paper) free to every person remitting \$1 for a subscription or renewal to the JOURNAL for one year, or for \$1.25, the book handsomely bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discounts to teachers and agents.

A Bundle of Letters.

Strange how much sentiment
Clings like a fragrant scent
To these love-letters sent
By other day-dreams.
In their plump corners
Feeling lives a fragile dream.
Now, she has changed her name—
Then her love letters

Loosen the silver band,
Round the square bundle, and
See what a delicate band
Is scribbled to fill it
Full of nervousness and
Fancy how long she has
Maidling the letters that
Come with each billet!

Ah, I remember still
Time that I need to kill
Waiting the postman's shell,
Heart-rending whistles,
Calling vague doubts to mind,
Whether or no I'd find
That he had left behind
One of her own initials.

Seconds become an age
At this exciting stage
Two eager eyes the page
None for a minute;
There, with true love's art,
Study it part by part.
Until they glow by heart
Everything in it.

What is it all about?
Dashes for words left out—
Promises beyond a doubt!
Very devoted.
Howells she's just begun
Debon her heart has won
Locker and Tenyson

Frequently quoted
Cries come the reading goes,
Baptisms they use and lose
Words which I don't suppose
Look very large in
Books on the "dishes";
Then there's a fine frays
Full of sweets in a square,
Worked on the margin.

Lost—don't pause to laugh—
That's her autograph
Signing this trace for half
Her heart's surrender;
Put position, one and two
Desserts—the dinner's through—
Linking the "I" and "You"
In language tender.

Such is the type of all
Some case, and let us see
Brief notice to this mail
None usually written.
To tell a card, you see
Greatly informing use
That it can never be!
This is the mitten!

—The Century

WHEN ARMIES FOUGHT HANO TO HANO.—In the days of hand-to-hand fighting, when missile weapons were employed by a comparatively small portion of the combatants, the vanquished were generally slain, mutilated and the victors suffered economically. At Cambray 40,000 Romans out of 60,000 were killed. At Hastings the Normans, though the victors, lost 10,000 out of 60,000, and at Crecy 30,000 Frenchmen out of 100,000 were, it is asserted, killed, without reckoning the wounded. When the flint-lock reigned, the average of the proportion of the killed and wounded in 10 battles, beginning with Zorodoff in 1758 and ending with Waterloo, was from one-fourth to one-fifth of the troops present on both sides. The heaviest loss was at Zorodoff, where 32,916 men out of 82,000 were killed or wounded. It was also very heavy at Eylau, being 55,000 casualties out of 160,000 men. In the campaign in Italy, in 1859, rifles were used on both sides, and we find that the proportion of casualties to combatants was at Magenta and Solferino one-eleventh. In the Franco-Prussian war of 1870-71, when both sides were armed with breech-loading rifles the average proportion of killed and wounded at Worth, Spicheren, Mars-la-Tour, Gravelotte, and Sedan, was one-tenth, the heaviest loss being at Mars-la-Tour, where it was one-sixth, and the smallest at Sedan, where it was one twelfth. —The Athenaeum.

Remember, you can get the JOURNAL one year, and a 75-cent book free, for \$1; or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.

Present Thought in Religion.

New York Times

Before a thunderstorm on a summer's day, while the clouds are still gathering, the air is often oppressively calm, as if one were in the realms of death. Such is the religious atmosphere at this moment in the American churches. They have not yet, to any visible extent, broken with their theological past, and there is an ominous silence in the air. No religion were dead or had disappeared from the face of society; and, at the same time, it is known to any observant person that perhaps at no period since the Reformation have the theological positions established by Luther and Calvin been so thoroughly discredited by thoughtful religious people as at the present moment. There is a wide spread antagonism to the old theology in all the Protestant churches. The younger men in the Christian ministry everywhere are enlisted in the new thought, and vital changes of opinion are being wrought out silently in many a personage and recovery all over the land.

These changes are chiefly in two directions. They involve the giving-up of some beliefs about the supernatural part of Christianity, which have never commended themselves to the reason of men, and have been maintained for the most part through the tyranny of religious opinion in ecclesiastical organizations. They are also concerned with the attempt to broaden out Christian beliefs so that they shall be co-extensive with all the interests of life. Literature to-day points out the pathway for religious development. It is comprehensive of all that concerns human life, and has largely turned upon the elevation of conduct to a higher place in the social economy. Religion cannot do less than it is doing, and ought to do vastly more. It is precisely here that the Christianity of the day is parting company with much in its theological

past, and is entering, under the guidance of the broadening instincts of men, into a closer alliance with what is best in present life. This does not mean that it is to be confined to this world, though there is unquestionably a yielding in some degree to the demand of the agnostics that men's faith shall be better established upon the basis of actual knowledge, and that they shall do less sky-larking, in the name of religion, than they have formerly done. This is due in part to a reaction from a too celestial kind of religion, in which a larger knowledge of God was claimed than could be vouched for; but it is also due to the fact that men demand to-day that religion shall deal with the homely and plain things of their lives, and that it shall recognize their needs and necessities as truly as their religious aspirations. Such is the thought which holds the minds of those who think in the channels of ordinary experience, and the working of clerical thought is not much different, though it may express itself in more logical propositions. The finding of the multitude, not less than the conviction of the thoughtful, is, that the religion of men must help them to live better, to work better, to think better, to serve God better in their daily experience. It is to this end that the present activity of religious thought in this country is chiefly directed. There is needed not so much the casting of a new creed as the looking at each man's life in its integrity as a concrete personality, and the doing of what is best for its growth. This is the thought that is changing the

atmosphere at the present time. Men begin to feel refreshed. Certain universal convictions that had been practically decided in the attempt to express the whole of the supernatural side of religion have risen to men's consciousness and found expression. Day by day they are finding larger expression. This is the process now going on without a formal and outward change of religious creed or organization. And the wonderful thing to be noted is that the movement widens in the way of affirmations. The new theology, as it is called, is not negative; neither is it afflicted with the narrowness of breadth. It is more and more positive as it advances in its sweep and comprehensiveness to a conception of the possibilities of life. It lays hold of all the forces existing in the world, by which the new life may be developed. There is not a religious body in the land that is not undergoing the change of its religious beliefs. The entire religious life of the Nation is in a process of change, from the beliefs of the fathers to the beliefs of a larger civilization and development. Not a main word stands still; not a doctrine now goes unchallenged; there is a universal effort to incorporate the best of life into practical religion, and to give it adequate expression.

by these addresses is intrusted to certain employees, who are known as "blind readers." They display a wonderful intuition in the performance of this work, and they rarely fail to supply the missing part of a deficient direction, or to analyze and translate complicated and newly coined words. Exact copies of addresses which have been passed upon by the "blind readers" are kept in a book prepared for the purpose. The following are a few specimen letters, which have recently racked the brains of the blind readers:

The superscription of one letter, written in a weak, scratchy hand, would be declared by most people, upon careful examination, to be Hy. Hypocritulus, 364 Broadway. The address intended by the writer was Henry Stablesburg, No. 346 Broadway. "M. J. Benson, 307, 309 and 311, N. Y.," is the comprehensive direction given on another envelope. In this instance one of the "blind readers" chanced to remember that the address of Whitefield, Powers & Co. was Nos. 307, 309 and 311 Canal Street. This similarity in the numbers was regarded as a clew worth following up. The letter was taken to the address, and inquiry developed that M. J. Benson was a clerk in the employ of the firm. A Western corre-

respondent in 196 Mt. Street, and another one in which a letter to the New England Assurance Company, of No. 208 Broadway, is addressed to "N. Englaud, Esq., No. 208 Broadway. The following curious instance of phonetic spelling is arrived at: "Mr. William B. Chide, G Pole & Greco, New York City." This letter, however, caused more amusement than trouble to the "blind readers," for in an instant they divined that by "Pole & Greco" the howling Green was intended. A letter from Charleston, the address of which is crudely traced in printed characters, reads: "Missrise Bruings 297 Achelnew, New York." This riddle was solved by the "blind readers," who furnished the following translation: "Mrs. L. Bruings, No. 29 Seventh Avenue, New York."

A woman correspondent, who evidently has every confidence in the omniscience of the postal authorities, directs a letter: "Mrs. E. Borger, between Sixth and Seventh Avenue, care of Mrs. Brooks. N. B.—The house sets back in the rear yard." The letter was successively intrusted to a number of carriers, and after inquiries had been made at hundreds of houses it was finally delivered, the proper address being No. 478 Seventh Avenue, rear house. The direction, "Vincent Lebts, Signignia's Hotel, New York (laser shop)," caused the "blind readers" much perplexity. It was, however, discovered that, when rapidly enunciated, "Signignia's Hotel" had a sound somewhat resembling St. Nicholas Hotel. Acting on this clew the letter was presented at the "laser" shop, where Vincent Lebts was found to be employed.

The last pages of the record-book afford some curious instances of the blunders into which absent-minded writers fall. In one instance such a writer addresses "Messrs. Spnars & Zino, New York City," intending Messrs. Manning & Spnars, Passaic, Zino Company. Another communication is addressed to "Messrs Lord & Flanel, Broadway and Twentieth, N. Y. C." This letter was intended for Lord & Taylor, and contained an order for flannel.

When to Subscribe.

For several reasons it is desirable, that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription shall commence. Those who may be specially interested in the very practical and valuable course of lessons commenced by Prof. H. C. Spencer may have their subscriptions begin with the May number of 1882, in which is the first lesson of the course.

FRENCH EXPRESSIONS.—"My son," said an intelligent father, "I notice that in your writings you make use of French expressions. This is in very bad literary taste. You can put down a man who uses French expressions as a weak brother."

Several days afterwards the young man entered his father's library, and exclaimed: "Pa, here's a book that was written by a blundered fool. Look, he's filled the thing up with French expressions," and he handed his father a volume of Emile Zola, printed in the original language.

Persons desiring a single copy of the JOURNAL must remit ten cents. No attention will be given to postal-card requests for same.



Post-office Riddles.

SOME OF THE CURIOUS ADDRESSES WHICH THE "BLIND READERS" DECIPHER.

When John Jones writes to his sweet-heart, Mary Jane, and, after many contortions of the body, kettling of the brows and puckering of the lips, produces a superscription which, virtually analyzed, is found to consist of nine hieroglyphics, five scratches, three dots and a line, then deposits the letter in this mail-box, it might be conceived that the post-office mislaid stood a very slight chance of reaching its destination. When Bob White, from amid the hills of Vermont, writes to his city cousin, the dry goods salesman, and addresses the letter to "Frank White, Esq., New York," in the refreshing confidence that Frank is known to all of the Post-office officials, it might readily be believed that his letter stood a remarkably good chance of being forwarded, in company with that addressed to Mary Jane, to the Dead Letter Office, as impossible of delivery. Such is, however, not the case. Among the tons of mail matter received every week at the New York Post-office there are many letters the addresses of which are such as to afford but a slight clew to their intended destination. Sometimes this arises from the illegibility of the writing, and at other times is due to omissions or mistakes by the writer. Such is the case of the Post-office official, however, that no effort to make up for the inefficiency or carelessness of the writer is spared.

The work of solving the riddles presented

apud sent a letter, with the envelope covered with scratch writing, which, when deciphered after much labor, was found to read as follows: "New York City, New York State, of the United States.—To the Editor:—J. Dougall, the editor and proprietor, New York." This letter was intended for the editor of the New York Witness. "Richard and Edjehs, 18 auder st.," is intended to indicate Dick & Fitzgerald, No. 18 Ann Street. In another instance, "Curor and Knives, Nacau St, N. Y.," serves as a substitute for Currier & Ives, Nassau Street.

A curious instance of phonetic spelling was found in an address on a letter from France, which can be read as follows: "Jules Macart, Amieville, leucaque Conty, Pecu," thereby indicating Amityville, Hancock County, Pa. A letter from Italy bears a direction in a fearful handwriting which seemingly reads as follows: "A. L. Signore, Slobet Sky, New Ork, a merica." The address supplied, after long study by the "blind reader," is, "A. L. Signore, with Sigobel & Day, New York City." A correspondent in Germany, who is evidently utterly unacquainted with the English language, but who is a careful man withal, copies the address of his American correspondent from the latter's business envelope, as follows: "Bought of T. Weil No. 1204 Greene Street poultry and vegetables always on hand delivered free of charge, New York, N. Y. America." Passing over an instance in which No. 106 West Street is written in such a manner as to closely

A Versatile Villain.

We have several times called attention of the readers and patrons of the JOURNAL to, and warned them against, a swindling miscreant who, under various aliases, has collected money for subscriptions and other alleged purposes in several of the Western States as a pretended agent of the PENMAN'S ART JOURNAL. Scores of letters have been received from persons who have been induced to pay him various sums of money, or give him credit under some false pretense—usually that of being an agent for the JOURNAL.

At Wacita, Kan., where he advertised himself as "A. Tignier, Jr., Artist-Pennman, Card-Writer, etc.," he professed to be an agent for the JOURNAL, and solicited and received money for the same which he never retained. One of the tricks by which he victimized various dealers and card-writers out of merchandise, cards, etc., was, after

the role of a victim and complainant, in the following language:

"A young man here, of the following description, representing himself to be one of your agents, has succeeded in bilking myself and several others out of various small sums of money. He is about twenty-five years old, has Dark Brown Eyes, and hair of same color—in all, might be termed a handsome young man. The inclosed sheet of Characteristic hand-work is some he done for me, stating that he was authorized to go throughout the Country hunting up cases and acting as Expert on Questionable Hand-Writing. He is, to my belief, the most wonderful Characteristic Writer I've seen—writing me a sheet of thirty-one styles of Writing, every one entirely different, which I retain; the other one, which he began and did not finish, I inclose."

The sheet inclosed and referred to by alias Melotuch, as being "wonderful characteristic," was covered with names of many different persons, written in as many disguised or simulated styles, and upon the

ably, writing cards in the Chicago Exposition, to favor us with the information necessary for any additional testimonial Mr. Tignier, Jr., may desire, or that we may see fit to bestow upon him. It might serve a good purpose if some one who could do so would send us a real description of this "handsome young man," and, also, his photograph, for publication, as they might aid in identifying him and thus save others from being swindled by this champion of dond-krest-um. And, by way of caution, we would suggest that no one should pay money for any purpose to strangers who represent themselves as agents for us or the JOURNAL.

Giving Credit to the "Journal."

At the office of the JOURNAL there are received few college papers which do not contain matter copied from its columns, un-

Catalogues, College-papers, etc., Have been received as follows:

Martin College, Wazachachie, Texas, a catalogue. *Home and Business*, issued by the Bryant, Stratton & Sadler's Business College, Baltimore, Md. Cargill's Business College, New Haven, Conn., a circular. Elmira (N. Y.) Business College Journal. Faddis's St. Paul (Minn.) Business College, a catalogue. Specerian Business College, Cleveland, Ohio, an elegantly-illustrated catalogue. Baylis's College Journal, Dubuque, Iowa. *The Business Student*, issued by the Christendom Commercial College, Phila., Pa. Scole's B. & S. Business College, Philadelphia, Pa., Twenty-sixth Annual Circular. Winnepeg (Can.) College Journal. Lawrence (Kans.) Business College Journal. Jacksonville (Ill.) Business College Record. *The Practical Educator*, by C. C. College, Trenton, N. J. *The Iowa Penman and Book keeper*, issued



The above cut is photo-engraved from pen-and-ink copy, executed at the office of the JOURNAL, and constitutes one-half of a page of Agnew's new "Compendium of Practical and Artistic Penmanship." This work is now on the press, and will be ready to mail October 20th. It will be the most comprehensive and practical guide in the entire range of the penman's art, ever issued. The work will comprise a complete course of instruction in Plain Writing, a full course of Ornate Penmanship, upward of forty standard and ornate alphabets, and over twenty 11x14 plates of commercial designs, engraved resolutions, memorials, certificates, title pages, etc., etc.; in short, it will contain numerous examples of every species of work in the line of a professional pen-man. The price of the work will be \$5; but as an inducement for immediate sale we will fill all orders received before the fifteenth day of October at \$3.75 per copy. And we hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.

having once ordered and secured goods under fair promises to remit by return of mail, to acknowledge their receipt, and, in his own disguised handwriting, give further orders as "A. Tignier, Jr., per clerk," saying that Mr. Tignier was out of town for a short time for his health or pleasure, but would return shortly, when he would remit.

Having played his role at Wacita, and, probably, basted by signs of a coming cyclone, he skipped to Carthage, Mo., where, under the name of E. B. Cradlie, he not only secured new victims, but, through the mails, under various protekte, again swindled many of the old ones.

We next hear of him at Chicago, where he has repeated his role of a swindling villainous aliases—among which are, J. Tignier, Jr., Ed. Libby, Samuel Watson, C. C. Cunningham, G. Remington, and, in many others we cannot presume to say; but, as a climax to his presumption and conceit, he addressed to us, on September 19th, from Chicago, a letter in his own disguised handwriting, signed A. J. Melotuch, telegraph operator, in which he himself sets

back of the sheet was endorsed, "A. Tignier, Jr., Characteristic Pennman, and Expert on Questionable Handwriting." But through the disguise of the writing of both the letter and specimens inclosed appeared the unmistakable characteristics of the same villainous hand of this self-called "wonderful characteristic penman and expert on questionable handwriting;" and the same characteristics are also present in both the natural and disguised writing of a whole sheet of letters which have been written by him, and forwarded here by the various victims of this "handsome, brown-eyed, brown-haired," money-named, and should-be-in-the State's prison young man.

We presume that the real name of this penman's essence of fraud is A. Tignier, Jr.; and when he desires a further opinion from us respecting the characteristics of himself or his penmanship he can write another letter; we have no doubt that we can accommodate him to his entire satisfaction, for evidence is accumulating, and, in the meantime, we invite all who have in any way been the victims of this "handsome young man," and who is now, prob-

ably with the proper credit. But we are sorry to say that with many it is otherwise. Articles, whole or in part, are copied: sometimes, under new headings; others, incorporated, without credit or quotation, into editorial articles. Were college principals, or others guilty of such dishonesty, to reflect for a moment upon the character of the offense, they would at least refrain from mailing their papers to this office, for they are sure to secure more credit for lack of brains and integrity than for teaching-quality.

Send \$1 Bills.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not one miscarriage will occur in one thousand. Inclose the bills, and where letters containing money are sealed in presence of the postmaster, we will assume all the risk.

by the Cedar Rapids (Iowa) Business College. The Queen City Collegiate Institute and Commercial College, Burlington, Vt., a catalogue. New Jersey Business College. Newark, N. J., a catalogue. Bryant's Buffalo (N. Y.) Business College, a handsomely-illustrated catalogue. Cooper Institute, Daleville, Miss., a catalogue. The Rochester (N. Y.) Business University Review. Wright's Business College and Eclectic Academy, Brooklyn, N. Y., a catalogue and college journal. Heald's San Francisco (Cal.) College Journal. Lawrence's Commercial College, Texas, a catalogue. Goodman's Business Messenger, Nashville, Tenn. *The Normal Index*, E. R. Eldridge, Columbus Junction, Ohio.

It has been with pleasure that we have noted a kindly mention in many, if not most, of the college-papers above named, and to all such we return our most earnest thanks.

Remember, that if you renew, or send us your subscription to the JOURNAL, you will get a 75-cent book free, or a \$1 book for 25 cents extra.



The above cut was photo-engraved from pen-and-ink copy executed at the office of the "Journal," and is a section of a page of lettering in *Amer's New Compendium*.

Exchanges, and Book Notices.

The *American Penman and Book-keeper*, published by M. E. Shaw, Vincennes, Ind., has taken the form of a magazine, and presents a very comely appearance. It is well edited, and contains much of interesting matter. Mailed one year, with premium, for \$1.

The *Chirographic Quarterly* is the title of a small "page" paper, the first number of which appeared in July, published by H. W. Kibbe, of Utica, N. Y., for twenty-four cents per year. It is finely printed on good paper, and displays a tutorial ability and good taste in the preparation and arrangement of its matter. Its title-page is an exceedingly fine specimen of pen-work, photo-engraved from copy executed by Mr. Kibbe. It is well worth the price asked for it. Read the publisher's card in our advertising column, and send for a copy.

The third [September] number of *American Counting-room* has made its appearance, and shows evidences of a successful past and promising future. This is a neatly printed, containing sixty-four pages, containing introductory letters, articles and papers of interest to accountants and book-keepers, and which will prove of inestimable value to business college teachers and students. The opening article in the September number of this magazine is entitled "Office Arrangement and Architecture," and is especially descriptive of the handsome new offices of Messrs. W. J. Sloane, New York City. "Advanced Methods in Bank Book-keeping" is written upon in a popular vein which makes it especially valuable to those engaged in the banking business. The introductory letters delivered at the opening course on "Mercantile Practice," in the Wharton School, University of Pennsylvania, will prove of interest to teachers and students. The story in this number is entitled "At a Meeting of Creditors." Only an Entry-clerk is the subject of an illustrated poem, and "Oatrich Farming in Southern Texas" receives consideration. The price of the magazine is 20 cents (\$2.50 a year), and may be had of newsmen, or by addressing the publishers, 29 Warren Street (P. O. Box 2138) New York.

"Wright's Manual of Book-keeping" is a concise, practical work of seventy-three pages, giving rules and definitions of book-keeping, by Henry C. Wright, principal of Wright's Business College and Eclectic Academy, Brooklyn, N. Y. It is a convenient and valuable class-book for business colleges. See card in another column.

"Packard's New Manual of Book-keeping." We are in receipt of the advance-sheets of this work, which give evidence of a work which will be of great value in all book-keeping schools as a concise and reliable guide through a course of book-keeping study. It is designed only to give the rudiments of book-keeping,

and to outline a course of study. It is rather an auxiliary than a substitute for advance text-books, for which purpose it appears to be admirably adapted. More full information may be had by addressing the talented author, S. S. Packard, 805 Broadway, New York.

"Gaskell's Guide" is a book of 105 quarto pages, gives portraits of several penmen, with specimens of writing, flourishing, drawing, and lettering, several pages of examples and advice for letter-writing, and three pages of receipts for making ink. It is a book well worth the price asked for it (\$1), and is certainly a most liberal premium to be given as it is free to every subscriber to the *Pennman's Gazette*.

The *Universal Penman*.—Since April last we have been anxiously looking for a visit from our Canadian friend—but all in vain: it has not come. And we are now in doubt whether we are complaining to a living reality or a thing of the past. If it still lives, why this long absence? But should it so be that it has ceased its weary rounds, let it, through some ghostly or other messenger, make known to us its departure that its eventful existence may have a suitable recognition in an obituary notice!



And School Items.

J. W. Brosse is principal of the Practical Department of Peirce's Business College, Keokuk, Iowa.

W. H. Lathrop, Boston, Mass., a letter beautifully written, and with the first order received for the new compendium.

W. G. Chaffee is conducting a successful photographic and writing institute, at Oswego, N. Y. See his card in another column.

A. H. Stradman has accepted the position of teacher of penmanship, at the Toledo (Ohio) Business College. Mr. Stradman is a good writer and successful teacher.

A very tastefully arranged announcement, all in elegantly-engraved Spencerian Script, has been issued of the Thirty-first Anniversary of the Cleveland, and Twenty-third Anniversary of the Detroit, Spencerian Business Colleges.

J. Fowler, Jr., has opened an institute of pen-art, at No. 14 Newark Avenue, Jersey City. Fowler is an accomplished penman and a faithful teacher, and will, he doubts, win favor and, we hope, success in his new enterprise.

A. L. Williams, secretary of Scientific Hall, Allegheny College, Meadville, Pa., writes a good practical hand. He says, "I wish you could see the improvement I have made since subscribing for the JOURNAL. Besides, I write with much more ease and twice the rapidity I did one year ago."

A. W. Dudley, formerly connected with the Mayhew Detroit Business College, is now book-keeper for S. Simon & Co., of that city. Mr. D. writes a handsome business letter. Of the JOURNAL he says: "Long ago I thought it excellent, but each number is better; so you may judge of my present appreciation of its merits."

H. W. Flickinger has lately opened a "School of Writing Academy," corner of Fifteenth and Chestnut Streets, Philadelphia, Pa. Prof. Flickinger enjoys the reputation of being one of the most skilled and painstaking writers and

teachers in America, and, no doubt, in the management of his new academy he will fully maintain his high reputation. His card appears in our advertising columns.

Wm. Roeborn, of Chicago, Ill., makes a specialty of re-cutting gold pens, and adapting them to suit the hand of any writer. He lately visited our office, and re-cut three gold pens for us in a most satisfactory manner; he evidently has the true philosophy of pen-pointing, and the skill requisite to apply it most effectively for the accomplishment of a specific result.

W. A. Faddis, proprietor of the St. Paul (Minn.) Business College has lately occupied new and more commodious rooms. In an extended and highly complimentary notice of the removal, A. St. Paul daily says:

"St. Paul business men are proud of the St. Paul Business College. They know its value and its brilliant career. They will continue their patronage. Their sons and grandsons will receive the benefits. Prof. Faddis has labored zealously, and almost without intermission, for nearly a score of years for the best interests, physically, mentally, and morally, of the youthful portion of the community. His success has been flattering. He deserves and receives the hearty goodwill of the citizens of St. Paul and of the State."



[Persons sending specimens for notice in this column should see that the packages containing the same are postage paid in full at letter rates. A large proportion of these packages come short paid, for sums ranging from three cents upward, which, of course, we are obliged to pay. This is scarcely a desirable consideration for a gratuitous notice.]

Specimens of noteworthy excellence have been received as follows:

E. W. Olmstead, Alton, Ill., a letter.

D. M. Stevens, Dela, N. C., a letter.

N. I. Moore, East Ware, N. H., a letter.

H. K. Kimmig, Philadelphia, Pa., a letter.

R. Church, Launceston, Tasmania (Australia), a letter.

W. T. Rath, Souderton, Pa., a letter and flourish.

H. C. Hinman, Worcester (Mass.) Business College, a letter.

H. C. Carver, of La Crosse (Wis.) Business College, a letter.

E. A. Dewhurst, Utica, N. Y., a letter, cards, and flourish.

K. S. Hawk, Mechanicsburg, Ohio, a letter and flourish.

H. W. Flickinger, Philadelphia, Pa., an elegantly-written letter.

T. J. Kisinger, Spencerian Business College, Detroit, Mich., a letter.

S. R. Collins, Goodman's Knoxville (Tenn.) Business College, a letter.

O. J. Hill, merchant, Dryden, N. Y., a letter written in good, practical style.

W. S. James, of Columbia Commercial College, Portland, Oregon, a letter.

C. T. Miller, of the New Jersey Business College, Newark, N. J., a letter.

G. E. Youngmans, Savannah, Ga., portrait and cards, which go into scrap-book.

H. C. Spencer, Washington, D. C., a letter written in an elegant, practical hand.

Joe H. Elliott, Commercial Department of Baltimore (Md.) City College, a letter.

U. McKee, principal of Commercial Department of Oberlin (Ohio) College, a letter.

J. H. W. York, Woodstock (Ontario) College, a letter and set of business capitals.

J. T. Henderson, of the Commercial Department of Baldwin University, Berea, Ohio, a letter.

D. E. Blake, Saybrook, Ill., a letter and cards, which, for a had of 17 years, are superior.

M. P. Oliver, principal of Business Department of Drake University, Des Moines, Iowa, a letter.

S. E. Webster, of the Corresponding School of Photography and Penmanship, Rock Creek, Ohio, a letter.

D. A. Griffiths, principal of Commercial Department of Marvin College, Waukegan, Texas, a letter.

A. F. Root, Lawrence (Kans.) Business College, a letter, and list of twelve subscribers to the JOURNAL.

J. C. Miller, Leeburg, Pa., a letter and a skillfully-executed pen-drawing; also his portrait for scrap-book.

Geo. L. Sutherland, Seaside, Ore., a letter and specimen of writing, which are highly creditable for one self-taught.

R. J. Eger, student at Michael's Pen-art Hall, Oberlin, Ohio, a letter, and several subscribers to the JOURNAL.

C. W. Crandle, penman at Bushnell (Ill.) College, a letter, skillfully-executed capitals and a specimen of flourish.

Alonso Webb, student of the penmanship department of Western Normal College, Bushnell, Ill., conducted by C. N. Crandle, flourished birds, which appear on the fifth page of this issue.



Answered.

[Under this head answers will be given to all questions—the replies to which will be of value or general interest to readers. Questions which are personal, or to which answers will be without general interest, will receive no attention. This will explain to many who propound questions why no answers are given.]

A. L. W., Meadville, Pa.—I am specially interested in the new art of pen-drawing. Can you not give it more prominence in the JOURNAL? *Ans.* We are now having prepared a large number of new cuts, illustrative of artistic pen-work, as employed in the production of display-cuts for educational, commercial and industrial purposes, many of which will appear in the JOURNAL. And this department of the penman's art will have due prominence in our forthcoming "Compendium of Practical and Artistic Penmanship."

C. H. K., Philadelphia, Pa.—Do you think that most of the penmen who attended the Convention at Washington would exchange autographs on the plan proposed by C. H. Peirce, through the JOURNAL? *Ans. Yes.*

I. M. H., Kansas City, Mo.—What is the difference between the Standard Practical Penmanship and the Spencerian Compendium consisting of eight parts? *Ans.* The S. P. P. is arranged solely as a self-instructor in plain writing, and gives no examples of ornamental or fancy penmanship, while the Compendium is designed to cover all the departments of plain and ornamental Penmanship.

J. C. L., New Orleans, La.—Where did the venerable P. R. Spencer last instruct classes in penmanship? *Ans.* In 1864 Mr. Spencer was Superintendent of Writing for the "Chain of Colleges," and a few months prior to his decease instructed his last classes in the New York Business College, then located near the corner of Broadway and Twenty-third Street.

L. P., Salt Lake City, Utah.—Which is the better way for a beginner to practice writing—fast or slow? *Ans.* We would favor practicing at first more with reference to the acquisition of the correct forms of letters and construction of writing than speed. To do this requires deliberate and thoughtful practice, with moderate movement. Pupil writing rapidly are likely to

overlook or fail to correct faults which they might observe and mend with more care and less speed. One should not, however, loose sight of speed at any time, while learning, at all stages—from the initial to the last lesson movement—exercises—should be freely practiced with reference to grace and rapidity of movement. While some teachers advocate and instruct their pupils to practice rapidly from the outset, we believe that this practice tends to produce a slow, spry, unsettled hand, rather than one strong, symmetrical, and acceptable to the business world.

The Depopulation of the Pulpit.

American Journal of Education.

Before the writer lies a pile of catalogues of colleges and universities of the highest order, scattered all over the Union, nearly all of them controlled by some one religious denomination, and devoting the higher education of young men and women. Most of them are conducted on a broad and liberal plan, affording educational facilities to students of every religious persuasion, and coming from the people of the whole land, and "denominational" only in this, that in all religious observances, and in all class-room instruction, bearing upon Christian doctrine and history, the views of the controlling denomination are alluded to.

In all of the institutions exceptionally liberal provision is made for students preparing for the ministry; tuition to such students being either wholly free or afforded at nominal rates, many of them furnishing room and board free, and some going still further and offering aid to the ministerial student in procuring even his "board and clothes."

Cooperating with these educational institutions are numerous "ministerial educational societies," devoted to raising funds to aid young men who may be desirous of entering the ministry, the necessary expenses may be left for them to pay in acquiring an education.

To no one are so many inducements held out as to no one is a complete education made so easy of attainment and from so one is so little toil or hardship required, as from the embryo minister. Coddled and pampered from the preparatory school to the steps of the pulpit, his life, like that of the sacrificer and donations of others can make it such, is one of exceptional advantages and ease, and if gifted with a fair amount of shrewdness and some brains, he is tolerably rare that in passing from the college to the pastorate he will merely exchange one pleasant pasture for another.

And yet, in spite of all these allurements, we find on scanning the catalogues mentioned, a scarcity of ministerial students here, but for some considerations hereafter alluded to, would be absolutely amazing. The feast is spread, but the guests do not come. Great buildings, luxuriously appointed, are ready for occupancy, but where are the guests?

"Sustentation funds," amounting in some cases to a large fortune, offer their income to support the struggler (!), but of what avail?

While medicine, law, scientific and mercantile pursuits are absorbing the best students by the hundreds, the ministry attracts only declining half-dozens. The way goes up from almost every denomination that the ranks of the clergy are diminishing. The Presbyterians have not enough men, by five hundred, to fill the pulpits of their churches. The Baptists report 26,361 churches and only 17,020 ministers. The Congregationalists and other denominations join in the lament. And not only is the growing scarcity felt, but as the old pastors pass away and the new generation step into their places, a certain deterioration of character is—more noticed than talked about.

It is no matter for surprise that a Theology consisting of blind dogmas, hair-splitting creeds, and priestly myths, should fail to convulsed itself as a profession to the level-headed young men of the Nineteenth Century. That faith, which can hold on to dark, blind, unreasoning absurdity is not of the free and enlightened present. If the pulpit is to longer attract stalwart men it must radiate the light and genius of the times rather than the dark superstition and ignorance of the remotest ages.

Extra Copies of the "Journal"

Will be sent free to teachers and other who desire to make an effort to secure a club of subscribers.

Ancient History Modernized.

"Pa," asked Willie Jones, as he was studying his history lesson, "who was Helen of Troy?"

"Ask your ma," said Mr. Jones, who was not up in classic lore.

"Helen of Troy," said Mrs. Jones, who was sewing a new heel on the baby's shoe, "was a girl who used to live with us; she came from Troy, N. Y., and we found her in an Intelligence Office. She was the best girl I ever had before your father truck Bridget."

"Did pa ever strike Bridget?" asked Willie, pricking up his ears.

"I was speaking paragonically," said Mrs. Jones.

There was silence for a few moments, then Willie came to another epoch in history.

"Ma, who was Marc Antony?"

"An old colored man who lived with my pa. What does it say about him there?"

"It says his wife's name was Cleopatra."

"The very same! Old Cleo used to wash for us. It's strange how they come to it in that book."

"History repeats itself," murmured Jones, vaguely, while Willie looked at his ma with wonder and admiration that one small head could carry all she knew. Presently he found another question to ask.

"Say, ma, who was Julius Cesar?"

"Oh, he was one of the psacane of history," said Mrs. Jones, trying to thread the point of her needle.

"But what made him famous?" persisted Willie.

"Everything," answered Mrs. Jones, complacently; "he was the one who said, 'Eat, thou brute,' when his horse wouldn't like his oats. He dressed in a sheet and pillow-case uniform, and when his enemies surrounded him he shouted, 'Gimme liberty or gimme death,' and ran away."

"Bally for him!" remarked Willie, shutting up the book of history. "But say, ma, how come you to know so much? Won't I lay over the other young fellows to-morrow though?"

"I learned it at school," said Mrs. Jones, with an oblique glance at Mr. Jones, who was listening as grave as a statue. "I had superior advantages, and I paid attention and remembered what I heard."

"Well, I say, ma, who was Horace?"

"Your pa will tell you all about him; I am tired," said Mrs. Jones.

Then she listened with pride and approval while Mr. Jones informed his son that Horace was the author of the Tin Trumpet and a rare word on farming, and the people's choice for a President, and only composed Latin verses to pass away the time and amuse himself.—*Detroit Post and Tribune.*

PENS AND INKS.—Good pens and good ink are most essential requisites for good writing, and both may be procured of Messrs. Union, Blackman, Taylor & Co., 753 and 755 Broadway, New York. Read their card in another column, and send for their circular giving description and prices.

Back Numbers of the "Journal."

PLEASE NOTE.

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except May and November; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except June. It will be noted that while Spencer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1883, will be mailed for \$4.00, or any of the numbers at 10 cents each.

What They Say.

THE PENMAN'S ART JOURNAL AND TEACHERS' GUIDE is published monthly for one dollar a year. The copy before us is really an art journal. Specimens of beautiful penmanship are numerous in it, and the examples of letters of introduction and recommendation, and the many papers of advice and explanation and stories of business life which it contains, make it worthy of every book-keeper's desk. Every schoolmaster should have it.—*Whitehall (N. Y.) Times.*

THE PENMAN'S ART JOURNAL.—This is without doubt the best paper in world devoted to instruction. It should be placed in every family where there are children to be educated. Every teacher in our public schools should subscribe for this paper. We feel that we cannot say too much in its praise.—*Bagley's College Journal.*

THE PENMAN'S ART JOURNAL is without exception the most handsome, and in its particular department, the most valuable, educational journal published.—*Bracegirdle Canada College Journal.*

A WORTHY PUBLICATION.—THE PENMAN'S ART JOURNAL is the leading penmanship journal of the world. It contains a course of instruction by noted authors, giving the best and latest methods of teaching the very useful art of penmanship. It is invaluable to every teacher and admirer of good writing. We most cheerfully commend it to our students and all others interested in business or ornamental penmanship.—*Lawrence (Kansas) Business College Journal.*

THE SUCCESS OF THE PENMAN'S ART JOURNAL, as a prominent paper of the highest type, is a matter upon which not only Mr. Ames, its publisher, is well qualified to judge, but the penmen of America as well. Several attempts have made to establish penmen's papers before the ART JOURNAL was founded, but they were at best only partially successful. But the ART JOURNAL, as an exponent of pen art, is unquestionably the first publication of its kind in the world. It is well edited, has a long list of contributors to its columns, and in its illustrations of artistic penmanship, by many of the most noted American penmen, it stands par excellence. Mr. Ames is an indefatigable worker, and has honestly earned the success he now enjoys.—*Jacksonville (Fla.) College Record.*

A Remarkable Number.

Attention was drawn in the newspapers, two or three years ago, to some of the singular qualities of the number 142,857. It was then pointed out that this number, when multiplied by any figure up to 6, reproduces its own digits; the results being successively (2) 285,714, (3) 428,571, (4) 571,428, (5) 714,285, and (6) 857,142. When 7 is the multiplier the result is 999,999. This, I think, is as far as the investigation went at the time. It has since occurred to me to experiment further, and I multiplied by all the numbers up to 45, and then by various high numbers. This led to the following observation: If the digits of any number of six figures be separated into two sets of six, measured from the right hand, and these sets of six be added together, the final result will always reproduce the original digits, unless 7 be a factor, in which case the final result will always be 999,999.

An example will illustrate this: Let us multiply 142,857 by 1,373,025. The result is 196,231,946,025. Separating into sets of six, and adding 196,231 to 946,025 we have 1,142,856, which by the same operation becomes 142,857. But if we multiply by 1,373,024, which has 7 as a factor, the result is 196,231,803,768; and the addition of the two sets of six digits produces 999,999. I have raised the original number as high as the twelfth power, producing a row of sixty-two figures. The observation is uniformly true up to this point, and presumably so ad infinitum.

The factors of the number 142,857 are 3x3x11x13x37. They may be rearranged, for convenience of multiplying, as 11x11x117. The six digits themselves can be placed at the points of a hexagon, and it will be found that the "results" already spoken of always preserve the hexagonal

order, though one or other digit may take the lead.

There is, probably, a number of eight digits which can be arranged at the points of an octagon with similar or more surprising phenomena. Has such a number been discovered? Perhaps some of our mathematicians can pursue the inquiry.—*Evening Post.*

Why Eve Didn't Need a Girl.

A lady writer in one of our exchanges furnishes some of the reasons why Eve did not keep a hired girl. Says she: There has been a great deal said about the faults of women and why they need so much waiting on. Some one (a man of course) has the presumption to ask, "Why, when Eve was manufactured out of a spare rib, a servant was not made at the same time to wait on her?" She didn't need any. A bright waiter has said: Alan never came whirling to Eve with a ragged stocking to be darned, buttons to be sewed on, gloves to be mended "right away—quick, now." He never read the newspapers until the sun went down behind the palm trees, and he, erecting himself yawned out, "Is supper ready yet, my dear?" Not he. He made the fire, and hung the kettle over it himself, well venturing; and pulled the radishes, peeled the potatoes, and did everything else he ought to do. He milked the cows, fed the chickens and looked after the pigs himself, and never brought home half a dozen friends to dinner when Eve hadn't any fresh pomegranates. He never stayed out till eleven o'clock at night and then scolded because Eve was sitting up and crying inside the gates. He never loafed around corner groceries while Eve was rocking little Cain's cradle at home. He never called Eve up from the cellar to put away his slippers. Not he. When he took them off he put them under the fig tree beside his Sunday boots. In short, he did not think she was specially created for the purpose of waiting upon him, and he wasn't under the impression that it disgraced a man to lighten a wife's cares a little. That's the reason Eve did not need a hired girl, and it is the reason her descendants did.—*Ec.*

Rothschild's Maxims.

Attend carefully to details of your business.

Be prompt in all things. Consider well, then decide promptly. Dare to do right. Fear to do wrong. Endure trials patiently. Fight life's battles bravely, manfully. Go not in the society of the vicious. Hold integrity sacred. Injure not another's reputation in business.

Join hands only with the virtuous. Keep your mind from evil thoughts. Lie not for any consideration. Make few acquaintances. Never try to appear what you are not. Observe good manners. Pay your debts promptly. Question not the veracity of a friend. Respect the counsel of your parents. Sacrifice money rather than principle. Touch not, taste not, intoxicating drinks. Use your leisure time for improvement. Venture not upon the threshold of wrong.

Watch carefully over your passions. Extend to every man a kindly salutation. Yield not to discouragements. Zealously labor for the right, and success is certain.

The Common-sense Binder.

This convenient receptacle for holding and preserving the JOURNAL should be in possession of every subscriber. It is to all intents and purposes a complete binder, and will contain all the numbers for four years. Mailed for \$1.50.

Bank Accounts.

AND HOW TO TRANSACT BUSINESS WITH BANKS.

1. If you wish to open an account with a bank, provide yourself with a proper introduction. Well managed banks do not open accounts with strangers.

2. Do not draw a check unless you have the money in the bank or in your possession to deposit. Do not test the courage or generosity of your bank by presenting, or allowing to be presented, your check for a larger sum than your balance.

3. Do not draw a check and send it to a person out of the city, expecting to make it good before it can possibly get back. Sometimes telegraphic advice is asked about such checks.

4. Do not exchange checks with anybody. This is soon discovered by your bank; it does your friend no good, and dis-credits you.

5. Do not give your check to a friend with the condition that he is not to use it until a certain time. He is sure to betray you for obvious reasons.

6. Do not take an out-of-town check from a neighbor, pass it through your bank without charge, and give him your check for it; you are sure to get caught.

7. Do not give your check to a stranger. This is an open door for fraud, and if your bank loses through it, it will not feel kindly to you.

8. When you send your check out of the city to pay bills, write the name and residence of your payee thus: Pay to Jno. Smith & Co., of Boston. This will put your bank on its guard, if presented at the counter.

9. Don't commit the fault of supposing that, because you trust the bank with your money, the bank ought to trust you by paying your overdrafts.

10. Don't quarrel with your bank. If you are not treated well go somewhere else, but don't go and leave your discount unprotected.

11. Don't suppose you can behave badly in one bank and stand well with the others. You forget there is a clearing-house.

12. Don't think it unreasonable if your bank declines to discount an accommodation note. Have a clear definition of an accommodation note. It is a note for which no value has passed from the indorser to the drawer. If you want an accommodation note discounted, tell your bank frankly that it is not, in their definition, a business note.

13. If you take a note from a debtor with an agreement, verbal or written, that it is to be renewed in whole or in part, and if you get that note discounted and then ask to have a new one discounted to take up the old one, tell your bank all about it.

14. Don't commit the folly of saying that you will guarantee the payment of a note which you have already indorsed.

15. Give your bank credit for being intelligent generally and understanding its own business particularly. It is much better informed, probably, than you suppose.

16. Don't try to convince your bank that the paper or security which has already been declined is better than the bank supposes. This is only chaff.

17. Don't quarrel with a teller because he does not pay you in money exactly as you wish. As a rule, he does the best he can.

18. In all your intercourse with bank officers, treat them with the same courtesy and candor that you would expect and desire if the situation were reversed.

19. Don't send ignorant and stupid messengers to bank to transact your business.

20. Advise our subscribers to cut out the above rules and preserve for future reference.—*Thompson's Bank Note Reporter.*

The Price of a Specimen Copy

of the JOURNAL is ten cents, which is not paid with a one, two, three or five cent stamp, as many applicants seem to suppose. Persons expecting their orders for specimen copies to receive attention should remit ten cents.

The Wizard and the King.

HOLDEN PUT TO THE TEST BY LOUIS PHILIPPE, AND CAME OUT BEST.

The great Robert Houdin went by royal command to St. Cloud, as he relates in his "Confidences," to give a show before Louis Philippe and his family. In the course of the show he borrowed six handkerchiefs from the audience. Then various members of the audience wrote down on slips of paper the names of places whither they would like the handkerchiefs to be transported. This done, the conjurer asked the King to choose three of these slips at random, and from the three to select the place he preferred. "Come," said the King, "let us see what is on this slip." "I should like them to be found under one of the candlesticks on the mantelpiece. That is too easy for a wizard; let us try again." "I should like them to be found on the dome of the Invalides." That is too far, not for the handkerchiefs, but for us. Ah! you will, I fear, find it difficult to comply with the request of the last slip."

The request was that the handkerchiefs should be found in the box of the 1st orange tree on the right of the avenue at St. Cloud. The conjurer expressed his readiness to comply with the request, and the King immediately sent off a party of men to look guard over the orange tree. The conjurer put the handkerchiefs under a bell of thick glass, waved his wand, took up the bell and showed a white dove in place of the handkerchiefs. Then the King, with a skeptical smile, sent orders to the head gardener to open the box of the orange tree chosen, and to bring whatever he might find there. This was done, and presently there was brought in an iron coffer, covered with rust.

"Well!" cried the King, "here we have a coffer. Are the handkerchiefs in it?" "Yes, sire," replied Robert Houdin: "they have been there long time."

"A long time, when it is only a quarter of an hour since they were given to you?" "What, sire, would he be the use of magic if it could not perform impossible feats? Your Majesty will be surprised when I prove to you that the coffer and its contents have been in the box of the orange tree for sixty years."

The King now observed that a key was needed to open the box, and Robert Houdin asked him to take the key which was hung by a ribbon round the white dove's neck. This was a key as rusty as the coffer which he opened, and the first thing found in the coffer was a parchment bearing these words:

"To-day, June 6, 1766, this iron coffer, holding six handkerchiefs, has been placed amid the roots of an orange tree by me, Salasno, Count of Cagliostro, to aid the accomplishment of a magical feat, which will be done this day sixty years before Louis Philippe of Orleans and his family."

Below the parchment lay a packet sealed with Cagliostro's seal, which was well known to the King, and in the packet were the six borrowed handkerchiefs.—*Saturday Review.*

Practical Education.

While walking through the machine-shops of an Eastern railroad, says a correspondent, the Superintendent called my attention to a young man working at a lathe. That young man," said he, "is a graduate of Yale College, and has a great taste for mechanics. He has come here to serve his time with us, and he will become a magnificent machinist."

"Surely he is not learning the trade as a means of livelihood?"

"Certainly, but he will not have to work as a journeyman. He will be too valuable a man to be left at a bench or a lathe. He will probably start out as an assistant to a master mechanic, and will eventually, I think, become a superintendent or even a president of a road. Why, I have another college graduate over in another shop doing just as this one is, and I have put my own son in the shop here to learn the business. After you have given a boy a good education

at school and at college, if he has an aptitude for a trade he should be given one. Then if he has merit he can make his way through the world without trouble. He won't require any extra trunk to carry his trade in, and if he has not the ability to become a leader among his fellow-men, at all events he can always make his living without being dependent on any one."—*Exchange.*

A Jewel of a Servant.

A gentleman in Austin has a new servant, and the other day he undertook to coach him in regard to certain creditors who invariably hounded him the first of each month with aggravating bills.

"Now," said he to his servant, "if a man should call for me to-day, you tell him I'm not at home."

"Yes, sir," replied the man.

Fearing a misunderstanding in some way, the gentleman again said:

"Now, Pat, will you tell the man when he calls."

"I'll tell him I am not at home, sir."

"No, no, blackhead, tell him that I, myself, am not at home."

"All right, sir."

"What will you say to him?"

"I, myself, am not at home."

"Pshaw! Tell him your boss is not in. Understand that, donkey? Now, what will you say?"

"Your boss is not in. Understand that, donkey?"

"Fool! That's not right. Say to him 'I am out.' Can you do that?"

"Yes, sir."

"Well, let's hear you."

"I am out."

"Thunder! Can't you understand? Tell him your master is out. Now, what will you say?"

"Your master is out."

"No, you don't say anything of the kind, you ignoramus. Tell the man that I have left the house."

"Certainly, I'll tell him that I have left the house, but he won't believe me when he sees me in the house."

"Pshaw! Can't you simply say 'I have gone out for a walk'?"

"I'll tell him 'I am a-lying, sir.'"

"How do you like that?"

"Why, why I tell him I have gone out for a walk."

"Great Potiphar! You are the stupidest fool I ever knew. See here, I don't want to see any of the people that will call to-day, and I want them to understand that there's no one in their edling, as they won't find me at home. Can you give them an ambiguous answer in your own words?"

"Is it an ambiguous answer? I should say I could, if you'll just live it to me."

"What will you say?"

"I'll say, when they ask me if you are in: 'Yes, the boss is in, but he has committed himself to go out on a wedding'—you will be a widdy woman, if they don't arrest him for the ambiguity, yes 'll I'll never see the color as his hair again! That'll fetch 'em."—*Texas Siftings.*

The late Judge Black, writes a correspondent, had his right arm broken in eleven pieces by a railroad accident in 1863, and it never afterward was of much use to him. He learned to write with his left hand after he was sixty years of age, and wrote in the round, precise back-hand of a painstaking novice.

For \$2 the JOURNAL will be mailed one year; also, a copy each of the "Standard Practical Penmanship" and the "Handbook of Artistic Penmanship" (in paper covers; 23 cents extra in cloth). Price each, separate, \$1.

Life is like a garden. There are traces of evil, lines of trouble, bits of good fortune, breaches of good manners, bridled tongues, and everybody has a tug to pull through.

Selected.

The road to success is paved with the skulls of misfortune.

The avengingness to do honor to a prophet in his own country is illustrated by the following anecdote: It was remarked to a Scotchman that a certain individual was very clever. "Him clever! Why, I gart tak' schule wi' him," was the response.

In France 80,875 sailors, wearing 22,125 ships and snacks, are employed in fishing. The total product of the French fisheries, including the snail derived from the sale of oysters, amounts to about \$55,000,000 per annum. The annual value of the takes of fish in Norwegian waters is \$15,000,000.

Very few people know that a letter mailed in a hotel envelope, which fails to reach the person addressed, is sent at once to the Dead Letter Office, notwithstanding the tea days' return notice on the corner. If you stop at a hotel and use one of their envelopes, always mark out the name and insert your own if you want your letter again, if it fails to reach the person addressed.

THE PEN.—The pen in the hand that knows its use is it one of the most powerful weapons known to man.

As the tongue of the absent, how charming!

When self-respect gives it new vigor, how pleasing!

When virtue guides it, how beautiful!

When honor directs it, how respected!

When wit sharpens it, how fatal!

When severity wields it, how contemptible!

'Tis the weapon of the soul!

A London organ-grinder recently escaped a fine by a very ingenious excuse. He had been playing before the house of an irascible old gentleman, who furiously, and with wild gesticulations, ordered him to "move on." The organ-grinder stolidly ground on, and was arrested for his disturbance. At the trial the judge asked him why he did not leave when requested. "No spik lugless," was the reply. "Well," said the judge, "but you must have understood his gesticulations, his motions." "I kinkee he come to dance," was the rejoinder, that caused the judge to laugh heartily, and let the musician go.—*Musical Herald.*

A GOOD STORY.—This is a story about the Vanderbilt family: They were sitting on a hotel piazza at Saratoga, when a somewhat over-dressed lady approached and claimed her acquaintance. The Commodore rose and talked affably with her, while his wife and daughter sniffed the air with scorn. "Father," said the young lady, as the Commodore resumed his seat, "didn't you remember that vulgar Mrs. B. as the woman who used to sell poultry to us at home?" "Certainly," responded the old gentleman, promptly, "and I remember your mother when she used to sell root-beer and three-cent glasses over in Jersey, when I went up there from States Island, peddling oysters in my boat."

"Hole on head," exclaimed a negro on trial for stealing a saddle. "Hole on head, judge! For I gwine ter turn State's evidence right here." "How can you turn State's evidence when you are the only one concerned?" asked the judge. "Don't make no diff'rence. I gwine ter turn State's evidence right here, 'n' den myself commence ter forgit it: Ef I turn dat evidence an' show yer zackly who stole de saddle, yer'll low me to go about my business, won't yer, judge?" "Certainly, sir, if you can turn State's evidence, and tell us exactly who committed the theft, the law will grant you liberation." "All right; heah's for the State's evidence. I stole de saddle myself, 'n' er good day, ge'wens," "and he walked out of the court-room before the officers could sufficiently recover from their surprise to detain him."—*Arkansas Traveler.*

Sample copies of the JOURNAL, 10 cents.

Price Factories.

While only one bushel in seven of the wheat crop of the United States is received by the Produce Exchange of New York, its traders buy and sell two for every one that comes out of the ground. When the cotton plantations of the South yielded less than 6,000,000 bales, the crop on the New York Cotton Exchange was more than 32,000,000. Oil-wells are uncertain, but the flow on the Petroleum Exchanges of New York, Bradford, and Oil City never ceases. Pennsylvania does well to run 21,000,000 barrels in a year, but New York City will do as much in two small rooms in one week, and the Petroleum Exchanges sold altogether last year 2,000,000,000 barrels. When the Chicago Board of Trade was founded, its members were obliged to record their transactions. The dance of speculation has nowadays grown to be so rapid that no count is kept of the steps. The board was lately reported to have turned over as much wheat in one day as the whole State of Illinois harvests in a twelve-month. Its speculative huge number two to one the live hogs in the United States, and it is safe to say that the board raises five bushels of grain to every one that is produced by the farmers of the West. Securities have become as staple an article of production with us as wheat, cotton, oil, or hogs. One million dollars' worth a day of new stocks and bonds is needed in prosperous years to supply the demands of the New York Stock Exchange, and its annual transactions are nearly three times the taxable valuation of all the personal property in the United States. One of the things that would be new to Solomon, if he lived to-day, is the part played by the modern Exchange in the distribution of the products of labor, and the redistribution of wealth. The honest industry that builds up our greatest fortunes is raising wheat and pork on the Chicago Board of Trade, mining on the San Francisco Stock Exchange, building railroads in Wall Street, sinking oil-wells in William Street, and picking cotton in Hauser Square. While the text-books of the science of exchange are describing in infantile prattle the imaginary trade of prehistoric trout for pre-Alexander venison between the "first hunter" and the "first fisherman," the industry of the cotton plantation, the oil-fields, and the farm is being overlaid by an apparatus of Exchanges which will prove as extremely interesting study to the Ricardo of, say, the twenty-fifth century. These Exchanges are the ceremonies of the world of labor. The prices of the speculative wheat and the spectral hog of the board fix those of the real wheat and the actual hog of the field. The negro planter of Georgia who raises his bale and a half must sell it for what the Cotton Exchange says it is worth. The man who works in a ground must take the price fixed for him by the man who works in the firm. No one can understand the "corner" who does not comprehend the development and reach of the Exchanges of our time. The manufacture of prices, like other modern industries, is being concentrated into vast establishments, and these are passing under the rule of bosses and syndicates. The markets, like political parties, are run by the machine. The people are losing the power of making prices as well as nominations. "The Free Breakfast Table" pays tribute to some extent, whether rural, pool, trades-union, mail monopoly, oil combination, pottery tariff infant, or Board of Trade corner, on pretty much everything upon it. The coffee market of the country has lately gone out of the region of unorganized supply and demand into the hands of a coffee Exchange, with all the modern improvements for speculation. A price-factory to make the quantity of butter and cheese has just been established in New York. It deals in broilers' eggs as well as hens' eggs, and has all the approved facilities to enable it to count and sell the chickens that are not yet birthed out of eggs that are not yet laid.—*New York American Review.*

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NEW YORK, OCTOBER, 1883.

VOL. VII.—No. 10

LESSONS IN PRACTICAL WRITING.

No. XVI.—By HENRY C. SPENCER.

Copyrighted, October, 1883, by Spencer Brothers

"Sensels which address the ear are lost and die
In one short hour; but that which strikes the eye
Lives long upon the mind; the faithful sight
Engraves the knowledge with a beam of light."

Theory in writing is useful only as it is reduced to practice. Theory directs, practice performs, and the result is a useful art. To write well should become the fixed habit of

ing, or disciplinary exercise. Hence each lesson, as we have remarked before, should be commenced with a movement-drill exercise occupying at least ten minutes' time.

The good right arm is the magazine of power. Using it from the shoulder with the elbow slightly raised, the hand gliding on the nails of the third and fourth fingers, large forms may be produced with finish, grace and beauty. Such is the *whole-arm-movement*. This, modified by poising the arm upon its large full muscles on the under side between elbow and wrist, produces with rapid untrailing strokes the medium or smaller sizes of capitals, small letters and figures, best adapted to business writing. This is called the *forearm or muscular movement*. It is the most useful and practical, and requires most

PLATE I.

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Feb 1	To Stock	1	650	Feb 2	By V. Wood	1	30 05
" 4	" " Wood	6	72	" 5	" Cash	7	200
" 7	" Mdse.	8	50 05	" 8	" Sunds	9	72 40
" 9	" Bills Pay.	10	49	" 10	" Mdse.	11	148 15

PLATE 2.

*Articles of Agreement, made and entered
into the second day of May, one thousand
eight hundred and eighty, by and between
Henry Kames, party of the first part, and
Simon J. Lamon, party of the second part.*

PLATE 3.

Business Capitals.

*A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z*

every one who writes. Habits are formed by the repetition of actions. Bad habits are cured by doing the right thing over and over again.

As a means to securing a good handwriting we have in these lessons sought to secure the proper position and handling of the pen. "Position gives power"; "Movement is the parent of form." As the position, so the movement; as the movement, so the form.

Throughout our country now, the teaching in regard to hobbling and hauling the pen has been brought to one standard—the same we have sought to inculcate in these few lessons.

To secure genuine skill in the use of the pen, the arm and hand require much train-

persuading discipline in order to make it available.

Attending the forearm-movement, may be allowed a slight subordinate thumb and finger extension and contraction, producing the *compound-movement*, adapted to easy, graceful, current writing.

The *finger-movement*, purely as such (as has been stated in a previous lesson), scarcely exists in the specimens of the ready writer. It is cramped, slow and labored.

PLATE 1. This ledger account contains three sizes of writing. The heading, consisting of the name, for the sake of prominence, is written on a scale of eighths of an inch; the short letters being one-eighth, the semi-extended two-eighths, and the capitals three

rights. The Dr. and Cr. are on a scale of teeth. The entries below, are on a scale of twelfth, and the writing space occupied by the height of capitals and extended letters, is three-fourths of mid-space or the space between ruled lines.

Letter-paper, or paper ruled in columns like the copy, is most suitable for this practice. Be careful to figure the figures their proper places in the columns.

PLATE 2. This presents a body of writing for practice. The first three words, for prominence, are written on a scale of capitals and shaded throughout. Care should be taken to shade the down strokes uniformly as to strength. All that follows is written on a scale of twelfth, and the capitals and extended small letters occupy three-fourths of the ruled space above line.

In a body of writing, regularity of size, slant, spacing, and uniformity of shade, are indispensable.

Write again and again, gradually increasing your speed until you surely attain rapidity combined with legibility and pleasing uniformity.

It is good practice to copy freely from books and newspapers and to write from the dictation of another, taking notes of time to ascertain how many words you can write on an average per minute and execute well. The way to reach a high rate of speed in writing is to practice for it.

PLATE 3. Individuality of handwriting is in great measure the result of individual modifications of the forms learned while under instruction, the selection of forms of letters from the variety presented for consideration, as well as the physical characteristics of the writer. The small letters afford but a limited variety, but the capitals admit of numerous variations in form, proportions, and shading, which open up quite an extensive field for choice. Had we space at our command for such purpose, we could exhibit many more styles than have yet been given. We commend this plate for your careful study and practice.

At the beginning of this course of lessons you were requested to write each a specimen showing your penmanship then; this being the last lesson of the series it is in order for you to have followed the lessons in theory and practice, to write each a final specimen, and, by putting it in comparison with the first, show the improvement which has been made.

All who gain a practical knowledge of the art of writing, find in it through life a source of pleasure, profit and improvement.

Hero Bob;

OR, A TRUE TALE OF NAT TURNER'S WAR.

BY MARY E. MARTIN.

Out on the suburbs of the little town of Jervelum, in Southampton, stood a home noted for its magnificence both within and without. In its parks the deer wandered at will. In the long lines of white-washed eadings that greeted the eye, on a morning of the year, the dusky fawns of those who lived within could be seen gliding in and out, and conversing in hurried whispers. In one cabin alone there was no confusion. Bob sat on a low flag-bottom chair, just outside of his door. He drew his bow across his fiddle and played soft music. Not as low as that it did not reach the ear of his mistress in the mansion beyond. She had been a walking up and down one of the long colonnades of her home; her lips firmly closed, her hands tightly clenched. As she walked to and fro, her eyes first up to the fleecy, foam-like clouds, then to the fields of ripening wheat that bowed and flashed in the sunlight. There hovered over all a calm that seemed to mock the queenly woman's misery. Now and then this calm was ripped by the contented whistle of the partridge that came up from the grassy orchard's depths. Now the balmy morning breeze bore to her ear sweet music from Bob's cabin. She stopped in her walk, and between her closed teeth she murmured, "I will do it." She touched a bell near the door, and a maid soon appeared and waited in silence for her orders.

"Tell Bob to come to me at once," her mistress commanded.

In a few moments Bob stood on the upper step of the colonnade; his bat off, and placed carefully beneath his arm. As he stood there one could see that he was a young man yet, and of fine proportions. His skin was so black that his white teeth gleamed like pearls.

"I have sent for you, Bob," his mistress said, "to talk with you. Have you heard that Nat Turner is at large?"

"Yes, Miss Agatha," he quietly answered.

The woman's lips quivered before she spoke again; then said: "And you know where my daughter Mary is?"

"At a boarding-school not far from the next town, Miss Agatha."

The lonely woman's breath came quick and short; yet she stood outwardly calm. "Have sent for you, Bob," she said, "to tell you that I wish you to go far her; but that must be of your own free will that you do it."

You know that this school is on the road that Nat Turner will take; bring my daughter to me, Bob, in safety, and ask me in return any favor and it is yours."

Bob raised his head proudly, and a bright light shone in his face that made his mistress wonder just a little what it could mean. He looked his fair mistress in the face, and said: "I will bring her to you, Miss Agatha, or give up my own life."

Bob turned and went to the stable, and had the swiftest horses put to the large roomy carriage, and drove away; the remaining blacks whispering where he could be going. Some wondered, to join Nat Turner.

The school where Mary Grantham was boarding was beautifully located on elevated grounds, in an oak grove of twenty acres. It was usually well filled with pupils, but late, on this morning of terror, Mary was the only one left. Every one had been removed to places of safety by their fathers or brothers. The teachers were nearly all gone, yet Mary Grantham could not let her mind go to leave. No, she would stay. "I have no one else—but I believe Bob will come for me."

"Would you trust yourself with him?" exclaimed one of the teachers.

"Yes," said Mary, "before anyone but my mother."

She was right, for the sun was only at high noon before she saw the carriage stop at the door. To gain the principal placed with Mary not to go with the negro. Go she would. Bob placed everything, even to the feather-bed that Mary had brought, into the carriage, and filled a basket with lunch. Mary insisted upon knowing why he should do this, but as he hesitated for a moment, she said, "I have heard that he is a hero. He has only one son's life from the seminary when Mary heard a sound that made her heart almost stand still. On looking from the carriage window she saw, directly in the road before them, Nat Turner and his men. She grew a little pale, for she felt that death was certain. Was Bob false? Was it an accident that they had met? All this she wondered as she saw Bob jump down and talk with them. What was her horror when the few words she caught of the conversation she heard Bob say that he would join them. He then mounted the box again, and drove the carriage into the woods, while the crowd went on. It was in a gloomy-looking grove that he stopped the carriage, and told Mary to get out. She did so, and at once asked: "What do you intend to do with me, Bob?"

"They have compelled me to join them, Miss Mary, and you will have to stay here. There is a little cave here, not a soul knows of it but me. You must stay here for a day or so, and if anything happens to me you must try to make your way home."

What Bob did not tell Mary was, that Nat Turner had told him to kill her and suppose he had. Bob placed the feather-bed inside the cave, and the basket of lunch by. After Mary had gone in, he pulled the vines carefully over the mouth of the cave, and went back and joined Nat Turner.

Mrs. Grantham waited with anxiety the return of Bob with Mary, yet she did not lose faith in Bob when the time passed and he did not come. It was the second night that Mrs. Grantham, unable to sleep, was sitting at the window of her room, with the blinds closed. She was wondering what could have become of Bob and Mary. Presently there was a slight rustle of the shutter that made her start. Then a low voice called: "Miss Agatha!"

She opened the blind just a little, and there, crouched beneath the window, was Bob.

"Come out to the farthest corner," he whispered; then he disappeared in the darkness. Only for a moment did she hesitate. There was just this thought flashed through her mind: If Bob had brought Mary, why should she act in such a secret way?

She still trusted him, so, wrapping a dark cloak about her, she stepped from the open window, and made her way to the crib. When she reached it, she found the carriage, and it was standing at the horse's head.

"Where is my daughter, Bob?" she at once asked.

He opened the carriage-door without a word, and Mary sprang into her mother's arms, safe and well. Bob then told Mrs. Grantham that he had been compelled to join Nat Turner to save Mary.

"Oh, Bob, my boy, don't think that you can ever atone for it if you have stained your hands with blood."

"I have not, Miss Agatha! I only stand until I had a chance to slip away. I am going now to hide in the Diabol Swamp until this fuse is over."

Mrs. Grantham placed with him to let her hide him, but he would not. Then, taking his hand in hers, she said: "You have kept your promise; when you come back, ask me what you will in return and it shall be yours."

The same look of joy sprang into his face that Mrs. Grantham saw as he had stood on the steps of the colonnade. Even in the darkness she noticed it; yet there was a difference in the look: It seemed now as if he had been running a race, and was ready to put his hand upon the prize. What would be asked?

Mother and daughter went back to the house, and before they slept Mrs. Grantham made Mary tell her the whole story. Mary told of Bob's care of her while he risked his life in leaving her, and of his difficulties in finding his way back.

As soon as it was possible Mrs. Grantham had free papers made out for Bob. She felt that this alone could bring that look of joy on his face. One morning, not long after she was sitting on the colonnade, as she suddenly looked up there stood Bob on the top step. He asked, in the most unobtrusive manner: "What's your orders, Miss Agatha?"

"My orders, Bob? I think you have not yet told me in what way I can repay you for saving Mary."

"Teach me to write!" and his face was filled with happiness, as if of all boons that one could crave that alone was greatest.

"Teach you to write, Bob?" Mrs. Grantham exclaimed. "Is that all you ask in return for what you have done for me?"

"It's more to me, Miss Agatha, than anything you could give me."

"Mary shall begin this very morning to teach you to write. But here, I will give you your freedom papers."

Bob pushed the papers gently aside, saying, "I have no use for them yet—if ever I do, I want to be a free man in knowledge, Miss Agatha. Free my mind first. I thirst for knowledge. Miss Mary has taught me, long ago, to read, but I must learn to write. I long to know how."

It was a pretty sight to see Mary Grantham, leaning over the pine table, in Bob's cabin, teaching him how to write. She began her task that morning, and kept it up for many a day after, until Bob had learned to write as beautifully as she could. After Bob had learned to write he was held in greater awe by his fellow-blacks than were even the old conjurers.

Bob lies now, side by side with Mary Grantham, in "God's acre," and the blue waves of the Atlantic swing a rosiem near their graves. Few know how grand and heroic he was. His race will never produce a greater hero than the man who would risk life that he might ask and obtain the boon of a perfect knowledge of writing. What a source of pleasure—what fields of beauty it caused to be opened out to that drenched mind! We, who have never known what it was to have the understanding darkened, can never conceive.

The Title of Esquire.

The legislative prohibition by the United States of titles of nobility could not eradicate the trait of human nature which unites such titles, or any verbal badge of distinction, a dearly carved prize to the mass of people; but in our eagerness for these we have done more to abolish them than any laws, by making them ridiculous. A title given to everybody is a self-contradiction and absurdity; for it distinguishes no one and implies nothing; and, in our democratic society, no one is willing to give others the monopoly of such distinction. In consequence, several titles which were tolerably definite in meaning once having become vague and faded, the meaning of the same is lost. Among these is "Esq.," once a correct badge of professional distinction, and in early New England times confined rigidly to its narrow use—indeed, even "Mr." was only allowed to respectable householders in good standing. Coming to us from feudal England, "Esq." marked members of the legal fraternity and kindred occupations. It was at length assumed by or conferred by courtesy upon prominent and wealthy citizens, and at last has come to mean only an adult male citizen—the same as "Mr.," or, in general, the same as the name would imply without addition. It is, therefore, utterly useless, a bore and an offense; for a meaningless title is an affront to any man. It should be disused altogether, and left to be marked "obsolete" in the dictionaries. Write "John Smith," or "Mr. John Smith," if you please, but let us have no more of "John Smith, Esq.,"—*Traveller's Record.*

John W. Brooks, the railroad manager, once notified a man to remove a barn which he had placed upon the company's land, stating in the notice that he would be prosecuted if the barn was not immediately removed. The recipient being unable to read the notice thought it was a "pass" over the line, and used it as such for two years, no conductor being able to read it.

When to Subscribe.

For several reasons it is desirable, that, so far as is practicable, subscriptions should begin with the year, yet it is entirely optional with the subscriber as to when his subscription call commence. Those who may be especially interested in the very practical and valuable course of lessons just closed by Prof. H. C. Spencer may secure all the numbers of the JOURNAL containing these lessons, except that of January, 1887—fifty numbers in all—for \$125; single numbers, 10 cents.

The Art of Writing.

AS VIEWED AND TREATED BY THE FATHER OF SPENCERIAN PENMANSHIP.

By R. C. SPENCER.

In a secluded spot among the Catskill Mountains, not far from the Hudson, November 7th, 1800, was born a boy with a passion and inspiration for the art of writing. From infancy, almost, his genius for the pen showed itself. Before the age of six years, without teachers and with only the rudest models of script letters, he had, in the absence of other materials, used the fly-leaves of his mother's bible upon which to instruct himself in penmanship. This, however, betokened no want of reverence for the book that gave him the history of the divine origin of the art to which he devoted his talents. Indeed, the book was to him proof of the inestimable value of writing, without which there could be no books. The precepts of the moral law, written upon tables of stone by the finger of God, impressed his mind with the utility of writing, to the moral, intellectual and social world, not only as a means of communication among men, but of linking known to the divine mind to humanity.

These views of the art of writing were uppermost in his mind, and during more than half a century assiduously devoted to its cultivation, teaching, improvement, and diffusion, he steadily held it up to contemplation as among the chief instruments of intelligent progress. By exalting the art in its relations to the best movements of mind and heart, he dignified his work, and drew from it a spirit of grand enthusiasm that found expression often in eloquent speech and poetic form. But these, of course, were the products of his maturer thoughts, that began in the genius of his early passion for writing. They were the outgrowth of a nature most happily constituted for the mission it performed. The forces that were working in him were apparent when, as a mere child, he was accustomed to stand away to the kind old cobbler in the neighborhood, who allowed him to write on his strips of leather, producing thereon the forms of letters, which were in part the original creation of his inventive fancy. This same impelling and prophetic passion in the boy showed itself in the use to which he put the first penny of which he became the owner, at the age of six years. That penny, kept with miserly care for the purpose, was sent by a neighbor to the nearest market-town, some twenty miles away, to be invested in a single sheet of writing-paper.

The time consumed in these days in traveling that distance and in returning over the road to mountain roads was really considerable. To the ardent and expectant boy, waiting at home for the coveted sheet of writing-paper, the hours passed slowly. But his mind was busy thinking of the letters he would make out that sheet of paper. Late into the night he waited up for the coming of the agent to whom he had intrusted his pony with authority to invest it in one sheet of writing-paper. At last, overcome by sleep, he dreamed of his paper and what he would write upon it. By his side lay his pen, made by his own hand, with a barbed hair, from a quill, plucked from the wing of one of his mother's geese. Soon after midnight the messenger returned, bringing with him the coveted sheet of writing-paper. The expectant boy awoke from his dreams to try his pen upon the paper. But the hand did not obey the will, and the forms that he produced on the paper were so inferior to the ideas in his mind that he laid down his pen, put away his paper, and with a disappointed and heavy heart he returned to his cot and troubled sleep. Even at that early age he was not only a

close and critical observer of everything that was done with a pen, but had begun to notice the faults and imperfections of what he saw, and to judge in accordance with the original standard of his own. The elements of grace and beauty to which he was keenly alive and impossible he felt to be greatly lacking in, and often entirely absent from, the writing which he saw. In some of the better specimens he observed a degree of regularity, and a firmness and strength that pleased him, and he imitated them. Those were the best features of what he found to be the English round hand style of writing. Although in developing Spencerian penmanship he discards the heavy, sombre and laborious features of the English round-hand, he always held them in high estimation for their solidity and distinctness, and to the last year of his life executed them with wonderful skill and perfection—excelling the most famous masters of England, whose elaborate and artistic works had been engraved and published under royal patronage and at great cost.

While yet a small boy, he who was to create in Spencerian penmanship the stud-

he improved by using the end of a stick of convenient size and length. The forms of natural objects about him had taught him lessons in art, until he expressed the sentiment that "Nature is the Mother of the Beautiful."

The Master Outdone.

The master of a certain school in a village in Spain bore the reputation of being a very clever calculator; but upon one occasion he almost forfeited his reputation.

The rector of the parish and the alcade, on a certain occasion, paid a visit to the school to inspect the progress of the children. A little rogue, of whom no question had been asked, and who had therefore missed the opportunity for disingenuousness, himself, which he greatly desired, made up his mind to question since he was not questioned.

"Master," he said, "will you do me the kindness to answer me something?"

"Ask whatever you please," replied the master; "you know I always tell you to ask about anything that you do not know."



The above cut was photo-engraved from copy executed by J. W. Brose, principal of the Business Practice Department of Peirce's Business College, Newark, Iowa.

ard American style of writing, by the death of his father was left to the care of his widowed mother and older brothers. Discouraged with the hard struggle for existence among the Catskill Mountains, and hearing glowing accounts of the richness of the then Far West—the Connecticut Western Reserve of Ohio,—the family gathered their few household articles into an ox-cart and turned their faces westward. After long months of weary travel they reached the land of promise, erected a rude cabin of logs, and began life in the wilderness of Northern Ohio, sharing the hardships and privations of that early day. The boy, who at the age of six years had devoted his first penny to the gratification of his desire to improve in writing, had now become a lad of ten or twelve years. His desire for education was intense, but there were no schools, and few, if any, books within his reach. Not only so, but the forest must be cleared away, a home established, and the soil cultivated, to obtain the bare necessities of life. After the exhausting toils of the day, the evenings were spent in the light of the log-fire, by the wide hearth of the log-cabin, mastering arithmetic and English grammar and in the study of history. The snow of winter fell smooth and soft among the great trees, and the frozen surface of the streams, spread out before the lad invitations to write a which

He who asks makes no mistakes."

"My father is three times my age. Will the time ever come when he will be double mine?"

"That is not a question," said the master, "it is a joke. To bring that about the clock must stop for your father and continue to go for you."

"But it is quite possible," continued the child.

"Silence, impertinent little fellow!" cried the angry master, who only spared the rod out of respect to the visitors. These gentlemen looked with little approbation upon a lad who tried to puzzle the best calculator in Biscaya, and ultimately maintained a proposition which appeared to them as absurd as it did to the master.

"I will prove," said the child, "that what I say is true. I am twelve years old, my father is thirty-six. In twelve years I shall be twenty-four and my father forty-eight. Consequently my father, who is now three times my age, will then only be its double."

The master became wrathful with the walls of his room, and the visitors burst into peals of laughter.—*Notre Dame Scholastic.*

Sample copies of the JOURNAL sent only on receipt of price—ten cents.

A Good Handwriting.

By C. G. P.

"Can I acquire a good handwriting? is a question asked by nearly every young person. Professional penmen, when asked the question, always answer, 'Yes, of course, you can.'"

The next question is, "How?" Says the professional writing-master especially if he be in the business of teaching—"By a few weeks' or months' instruction under a good teacher."

If some one whose writing is a miserable scribble, which none can read without great difficulty, is asked the question, he will most likely answer, "Yes, if you have a natural talent for it, or the 'gift of writing'; and if you haven't, then you may as well not waste your time in trying."

These answers are all given, taking as a standard of good writing the fine copy-hand of the professional penman.

The next question asked will be, "After I have attained a good hand can I retain it so as to always write as well as when I finished my course of instruction?"

One will answer, "You cannot lose it"; and the other will say, "It will be of no use to you when you come to write continually, and you will write as poor a scrawl as though you never took lessons in penmanship."

Another question often asked is, "What do you consider a good handwriting to be?"

This question calls forth a variety of answers from different persons. One says that no writing is good unless it resembles very closely the engraved writing in the copy-books; another, that good business writing has little or no resemblance to the engraved copy-hand.

Now, our idea as to what good writing is, is that it depends very much upon the purpose for which the writing is done. If done by the teacher, for pupils to copy, it should be done in as artistic a manner as possible—and by artists we do not mean with any unnecessary flourishes. The person who would write good copies, for pupils to practice from, should have an eye for beauty and the artistic disposition of lines, and his hand should be trained to produce smooth, even and symmetrical characters, with a proper regard for the blending of light and shade.

And, unlike some enthusiastic penmen, I do not believe that everyone can acquire this art of good copy-writing.

But for business purposes, good writing is that which can be easily written and read, and the letters should be formed with as few strokes of the pen as they possibly can and be consistent with legibility.

And we believe this style of writing can be acquired by anyone, though one would require much more study and practice than others. With plenty of study and practice almost anyone can acquire something approximating a fair copy-hand. But by a great many it can only be written very slowly and with great care, and by spending more time with their writing than most people can afford to do in this age of rush and hurry. Where much writing has to be done, each person will develop a style peculiar to himself, no matter what instruction and practice he may have had in "writing by rule."

Then, you may ask, why should the teacher of writing be required to write such a fine hand, so much better than it is possible for his pupils to acquire? Simply because any work will be done better by having perfect models to copy from.

The writer we can come to the perfect imitation of a good model, the better our work will appear. And if we all use the same model for a basis, which our mental and temperamental peculiarities will devel-

up into our own individual style, it will be easier to read the writing of different individuals than it would be if we had different models to copy from.

The Pen.

By L. L. TUCKER.

Well, pen the pen—the busy pen,
The guide of commerce, friend of man,
Without it old world would perish,
All progress ceases by whose course stayed.

In every land the skilled hand
Finds thee, the true magician's wand,
Conjuring wealth in every place,
Wielding the crown in every race.

At thy command, on arms and land,
The nation dies, the army stuns,
Impelled by thee, on every sea,
The white-winged ships are sailing free.

O, gladly, then, 'twill praise the pen,
For power 'er wins the praise of men,
Thy might we sing, and crown thee king,
A tribute due to thee we'll bring.

While sparkling white with diamond's light
In golden setting shines thy might,
Or colder silver, like polar snow,
When the flashing steel thy battles show.

We all to thee must attribute,
And rise or fall at thy decree.
Yet, the ruler true, thou obeyest not,
And movest every man's will to do.

By grace of thee the Law divine,
For us doth through the ages shine.
For kind's smooth to thy every fond,
God's gift to man by thee we count.

Nice is Learning's light by thee kept bright,
Which, else, were sunk in darkest night,
And Hittay's pages, with all the ages,
With truth the mind of man beguile.

We are heart in heart, by thy fair pen,
From the loom of thy friendship start.
While power and grace unite to trace
The words we'd fain speak back to face.

All honor, then, to the potent pen!
We'll ever praise this friend of men,
Whom true we still with steadfast will
To wield this pen with a master's skill.

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 203 Broadway, New York. Brief editorial items solicited.]

And when the world shall flit, your voices
With gracious lives and manners fine,
The teacher shall assert his claims,
And whisper, "Sweet new mine!"

—W. H. WHITE.

If your head always directs your pupil's hand,
His own hand will become useless to him.—ROUSSEAU.

In the public schools of Ohio 98,691 scholars are taught the alphabet, 642,748 reading, 653,363 spelling, 528,417 arithmetic, 221,051 grammar.

KANSAS owns 5,555 schoolhouses, worth \$5,000,000. It has a State university, a State agricultural college, two normal colleges for the education of teachers for the public schools, a college to teach the deaf and dumb to speak and the blind to read.

According to report teachers throughout Prussian dominions are paid about three and a half times as much now as formerly. In 1820 the average salary was \$74.30; in 1878 it was \$271.50 to a teacher. The average salary in Berlin at the present time is \$495.12.

President Bartlett, of Dartmouth College, is reported as saying that the graduation of Daniel Webster at that college was one of the worst things that ever happened to it, because every student of low standing refused to him as one of his kind who afterward attained eminence.

Education is general in Denmark, and is compulsory; nearly every man and woman can read and write. Belgium spends annually over two millions of dollars for school purposes, having the free compulsory system. About four-fifths of the people can read and write.

The catalogue of the Michigan University for 1882-83 shows that the total number in attendance is 1,410. There are 524 students in the literary department; 369 in the medical; 333 in the law; eighty-seven in the school of pharmacy; fifty-eight in the homoeopathic college, and sixty-nine in the college of dental surgery.

"The largest sum expended in this country for each enrolled scholar is to be credited to the Cherokee of Indian Territory. Each pupil in their schools is educated at an annual cost of \$35.76. The smallest sum per capita—eighty-nine cents—is paid by Alabama."

A two years course of instruction in mechanic arts will be opened about Nov. 1 in the College of the City of New York to students of the collegiate classes in good standing. Instruction will be given two hours a day on three days each week. The general processes of wood-working will be taught the first year, and of metal-working the second. Machinery and tools will be furnished by the college.

Each inhabitant of the United States pays \$2.02 for the support of the public schools and \$1.29 for military purposes. These two items of expenditures in other countries are: Prussia, 51 cents and \$2.29; Austria, 34 cents and \$1.30; France, 29 cents and \$4.50; Italy, 13 cents and \$1.27; England and Wales, 66 cents and \$3.86; Switzerland, 88 cents, and \$1.—National Journal, Educational.

Overwork in schools is not confined to this country; there are serious complaints of it in England. A gentleman wrote a letter a few weeks ago to the Liverpool Mercury, in which he criticized severely the schools of Liverpool for over-teaching. The day's study, he says, begins at 7.45 a.m., and lasts until 8 p.m. Besides this, the evenings are expected to be devoted to study at home, and there are no holidays on Saturdays.—Canadian School Journal.

William H. Vanderbilt handed his check for \$3,000 to the proprietor of a hotel in the White Mountains to be distributed among the thirty college boys who are acting as waiters there. This is one of the ways adopted by poor young men in New England colleges to make a little money for the following year, at the same time that they are getting the benefit of a vacation. Mr. Vanderbilt's gift was prompted, it is said, by the self-reliant spirit and gentlemanly bearing of these young men.

Actions, looks, words, steps, character the alphabet by which you may spell character.—LAVATER.

EDUCATIONAL FANCIES.

[In every instance where the source of any item in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

A Yale student swallowed his diamond pin and is 100 cents out of pocket thereby.

If a student convince you that you are wrong and he is right, acknowledge it cheerfully and—big him.—EMERSON.

"Emile," asks the teacher, "which animal attaches himself the most to man?" Emile, after some reflection: "The leech, sir."

The spaniards are a well-meaning people, but you can't expect very much of a people who spell "Hussy" with a "J."—Burlington Hawkeye.

What comfort some pedagogues might derive from the thought that wise pupils can learn as much from a fool as from a philosopher.—YELDER.

De agricultural colleges nuss' be er long ways off, 'cause heifer er farmer boys goes off ter em; 'n' neiber gets back ter de farms agin.—Texas Siftings.

An impecunious individual remarks that life was the same to him at school as it is now. He was strapped then and he has been strapped ever since.

The Harvard "nurse" for women is eminently successful. Two ladies out of a class of five have become engaged to their teachers.—Chicago Herald.

"No, my daughter didn't do nothing at the exhibition; she ain't kind of a scholar, you know; but everybody says that she was the best-dressed girl in her class."

"Why does a donkey eat thistles?" asked an Austin teacher of one of the largest boys in the class. "Because he is a donkey, I reckon," was the reply.—Texas Siftings.

Father, addressing his little boy, who has brought home a bad mark from school: "Now, Johnny, what shall I do with this stick?" Johnny: "Why go for a walk, papa."

Student (not very clear as to his lesson): "That's what the author says, anyway." Professor: "I don't want the author; I want you!" Student (despairingly): "Well, you've got me."

Enny man who has kept a school for ten years ought to be made a major-general; and have a pension for the rest of his natural days, and a hearse and wagon to do his going around in.—Josh Billings.

A man winks his eye an average of 30,000 times a day, and a woman's tongue makes 78,000 motions every twenty-four hours. At this rate how long will it take the man to catch up.—Detroit Free Press.

Professor to the young lady student: "Your mark is very low, child, you have only just passed." Young lady: "Oh I'm so glad." Professor, surprised: "Why?" Young lady: "Oh, I do so love a tight squeeze."

The Portland Evening Post has had a tussle with the post-office carrier, and got licked. It says, "Daily Mail emphasizes the presence of one fine trait in the character of the late historian of Greece's wife!"—Portland Advertiser.

Seven different mothers interested in the heathen of Africa have twenty-nine children between them. Five of the children away, three have been in the workhouse, two have run away, and the police are after four others. What is the remainder, and how much will it cost to wash their faces and mend their clothes?

The Farmer's Tribune sent this chapter of real life: "Your daughter graduates this month, Mr. Thistlepod?" "Yes, she'll be home about the 29th, I reckon." "And your son graduates also?" "Oh, yes; he'll come home about the same time." "And what are they going to do?" "Well," said the old man, thoughtfully, "I don't just exactly know what they want to do, but Marthy she writes that she wants to continue her art studies on the continent, so I think I'll just send her to the dairy and let her do a little plain modeling in butter, and Sam he says he's got to go abroad and polish up a little, and, as good luck will have it, he'll be home just in time to assert himself on the grindstone and put an edge on the cradle blades against the wheat harvest." And the old man smiled to think that he hadn't thrown money away when he sent his children to school.

A pine floor laid in a gold-worker's shop in ten years becomes worth \$150 per foot. A Syracuse jeweler once bought for less than fifty dollars some sweepings that gave \$208 worth of gold. In his cellar a tub into which is blown the dust from a polishing lathe, accumulates fifty dollars a year. A workman in that shop carried off on the tip of his moistened finger thirty dollars of filings in a few weeks. Workmen sometimes oil their hair and then run their fingers through it, leaving a deposit of gold particles, which they afterward wash out.—Syracuse Herald.

Magical Numbers.

THE NUMBER 142857 AGAIN, AND OTHERS.

By W. L. GREENLEE.

In the September number of the JOURNAL appeared some very interesting experiments with the number 142857, with an inquiry for other numbers having like

properties. The figures 142857 form the repetend obtained by reducing the fraction $\frac{1}{7}$ to a circulating decimal, and in the process of reduction all the possible remainders are obtained thus:

7)1,000,000(142857			
30	1	1st remainder	
28	3	2d "	
	2	3d "	
29	6	4th "	
11	4	5th "	
	5	6th "	
60			
56			
40			
35			
50			
49			
1			

We now have 1 the number with which we first started for a remainder, and annexing ciphers and continuing the division would only give a repetition of this set of figures. This is not $\frac{1}{7}$, as it would have been had the division terminated here, but $\frac{1}{7} = .142857$, and this fraction multiplied by 7 to make it equal 7, or I would give 142857 . Multiplying 142857 by any number is the same as multiplying $\frac{1}{7}$ by that number and reducing to a circulating decimal; for instance, $\frac{1}{7}$ multiplied by 4 is $\frac{4}{7}$, and $\frac{4}{7}$ in decimal form is .571428 + $\frac{4}{7}$.

Now any fraction having 1 for its numerator, and a prime number for its denominator which will yield in its reduction to the decimal form all possible remainders, which are all the numbers less than the denominator, will give rise to a number having exactly the same properties in relation to its denominator that 142857 has to 7. For example, $\frac{1}{17}$ reduced to a circulating decimal gives .0588235294117647 + = .0588235294117647, and it will be found that this number multiplied by any number which does not contain 17 as a factor will reproduce these figures in the same order but beginning differently as in the case of 142857. If the multiplier be greater than 17, the product will contain more than sixteen places, and dividing it to periods of sixteen figures, each beginning at the right, and adding periods, will reproduce the original number. Likewise $\frac{1}{19}$ = .052631578947368421 +, and $\frac{1}{19}$ to .0437 826086956521739134 +, which numbers bear the same relation to 19 and 23 respectively that 142857 bears to 7.

The number 142857 in order to be complete must contain one less place than the number indicated by the denominator of the fraction from which it originated. Thus the numbers produced from $\frac{1}{7}$, $\frac{2}{7}$, $\frac{3}{7}$ and $\frac{4}{7}$ have, respectively, 6, 16, 18 and 22 places; but there are many other curious numbers, which do not have so many places as 1 less than the denominator of the fractions from which they are derived. Such numbers are those obtained from $\frac{1}{13}$ and $\frac{1}{37}$, which are .076923 and .027027027027027027. These numbers, instead of containing 12 and 30 places, contain just half that number, 6 and 15. The remainders obtained in reducing $\frac{1}{13}$ to a decimal are 1, 10, 9, 12, 3 and 4. and .076923 multiplied by any of the remainders found in the reduction of $\frac{1}{13}$, or by any multiple of 13 to which is added one of these remainders will, on dividing into periods of six figures each and adding periods, exhibit the same figures in the same order. But if this number (.076923) is multiplied by 13, the product will give an exact multiple of 13, which will always produce a product of all 9's, a certain other number will always be produced, viz. 153846. The same is true of the number .027027027027027027, which, multiplied by any of the remainders obtained in the reduction of $\frac{1}{37}$, which are 1, 10, 7, 8, 18, 25, 2, 20, 14, 16, 5, 19, 4, 9 and 28, or by any multiple of 37 plus one of these remainders, will give again the number .027027027027027027, but which on being multiplied by any other numbers except exact multiples of 37 will always produce a certain other number, 06677419354387

American Oblique Pens and Oblique Penholders.

By A. R. Lewis.

In 1848, Mr. Pickett, a celebrated gold-pen manufacturer of Pittsburgh, Pa., placed in the market oblique gold-pens, which so far as now known, were the first manufactured in this country. They found but little favor until some years later, when the widow of Mr. Pickett transferred the business to Detroit, Mich.

D. R. Spencer visited the factory, and had the pens remodelled to suit his ideas of a correct oblique instrument for smooth, easy writing. From 1854 to 1864 the pen was manufactured as the "Spencerian," and was sold in every part of the country. When the Spencerian steel-pens were placed in the market in 1860, Mr. Spencer recommended them as superior to the average grade of gold-pens, and in time his opinion was justified by their extended sale and general use. John Holland, of Cincinnati, O., and several New York firms, were at different times engaged in making oblique gold-pens under the name "Spencerian," also, under other names, and for any one who would give an order for \$100 worth at a time.

Experiments in making oblique steel-pens have not been very successful. Esterbrook & Co. have produced a fair quality of the oblique steel-points. Perry & Co., of England, have shipped to this country oblique points of about the same grade as those of American manufacture, but there seems to be but little demand for them, either in the schools or counting-rooms.

In 1852, one of the two brothers, H. A. Spencer, then quite a lad, made a model for an oblique penholder, and submitted it to his father to be tested. After writing with it, the patriarch of the Spencerian said: "My son, the principle of an oblique instrument for writing is correct, but you must embody it in a penholder of conely shape."

H. A. had, it is said, several hundred models made at different times, but secured no patent until 1868. This is briefly the history of the first oblique penholder placed in the American stationery trade.

As far back as 1839 a writing device, consisting of a tube or metal plate cut in the shape of an arc of a circle and attached to a wooden holder, was patented by Wm. Fife, but it is not known to have been manufactured or offered to the trade.

During the past year a patent has been issued to Spencer and Cutting for a double penholder, which can be used to hold the pen oblique or straight, as the writer may prefer. It can be attached to either large or to medium sized woods, or to the ordinary cheap penholders used in the schools. This double penholder, as furnished to the trade by the JOURNAL, I believe, at less cost than the old oblique, is a valuable invention which, if properly introduced and given a fair trial will, no doubt, be appreciated for its superior writing qualities, and come into extended use as an aid to good writing.

The only regular oblique penholder factory in this country, or perhaps in the world, is situated at Providence, R. I., under the proprietorship of R. S. Cutting, who manufactures penholders according to the Spencer and Cutting letters patent.

"I really can't understand why you don't pay me my little bill. You have never given me a single cent." "If time wasn't money, I'd explain to you." "Now you are giving me impudence." "Well, you are complaining just now that I hadn't given you anything. You are always grumbling about nothing." "You promised to pay me three months ago, and I relied on you." "That's so." "And you lied." "Precisely so. I lied on you good-by you relied on me, and so we are even. Good-bye!"—Texas Siftings.

Remember, you can get the JOURNAL one year, and a 75-cent book free, for \$1; or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.

Bank of England Notes.

A recent visitor to the Bank of England thus records some of his impressions and gleanings as to the notes used by the authorities:

It is never of less denomination than £5, and is never issued a second time. Standing in the redemption department of the bank, where a small army of clerks were assorting and cancelling these notes, cutting from them their signatures, I noticed particularly the clear-white, and unworn, unutilized appearance of a majority of these notes; and as many of them were of big denominations—say five and ten thousand pounds sterling each—it did seem almost

heard the story of how these notes were once split in two by an ingenious mechanic. The report that this had been done greatly alarmed the Bank of England.

The method was a secret which they long endeavored to get possession of. But their alarm subsided in a measure when it was found that only one of the two halves were calculated to pass as money—one-half preserved a good impression; the other a faint one. Nevertheless the Bank adopted a new ink which entirely thwarted the splitters, and their secret became known. They had pasted cloth upon the back and front of the notes, then pulled the sheet apart. Moisture applied to the sections rendered

Sometimes you hear "flood" instead of "if I could"; "wilforean" instead of "I will if I can"; and "howjerkuow!" for "how do you know?"

And have you never heard "u—m" instead of "yes" and "ni—u!" instead of "no?"

Let me give you a short conversation I overheard the other day between two pupils of our High School, and see if you never heard anything similar to it:

"Wawjerjo lastnight!"

"Hadder skate."

"Jesfid th'ice hard'a good!"

"Yes; hard'a enough."

"Jer goerlone!"



The above cut was photo-engraved from pen-and-ink copy executed at the office of the "Journal," and is one of eighteen plates, together with thirteen pages of instruction in plain and artistic penmanship, prepared for a large quarto-work, about being published by R. S. Peale & Co., St. Louis, Mo., entitled, "Peale's Popular Educator and Cyclopaedia of Reference": Historical, Biographical, and Statistical. It will contain nearly 700 elegantly-illustrated pages.

shocking to me to put out of existence paper which would be such a power on the outside of that railing.

I considered these notes the handsomest paper money afloat. But there is a deal in association; and possibly their good looks are enhanced in my eyes by the recollection of their wondrous power in the land of their birth—a power which opened for me in England many desirable things which would otherwise have been shut in my face. Most people know that these notes are printed with black ink, on paper made and water-marked especially for the bank, and that they are printed in the Bank of England. I was permitted to see the rapid and perfect way in which their fine bank note printing-machines did their work. But a few have

them easy of removal from the cloth.—Geyer's Stationer.

Shorthand Talking.

Among the common errors in the use of language are these: The mispronouncing of unaccented syllables, as terrible, for terrible; the omission of a letter or short syllable, as goin' for going, and ev'ry for every; and the running of words together without giving to every one a separate and distinct pronunciation.

I know a boy who says, "Don't want'er," when he means "I don't want to"; "Whajer say?" when he means "What did you say?" and "Where do go?" instead of "Where did he go?"

"No; Bill's Joe wenterloug."

"Howlate jerstay?"

"Pastate."

"Lemmeknow wenyergoagin, woncher?"

I wangero'n'abowyer bowterluate."

"H—m, floodin' skate better'n' you I'd sellout's'quit."

"Well, we'll tryence 'n'seefyercan."

Here they took different streets, and their conversation ceased. These boys write their conversations grammatically, and might use good language and speak it distinctly if they would try. But they have got into this careless way of speaking and make no effort to get out of it.—Christian at Work.

Sample copies of the JOURNAL, 10 cents.

Destructiveness of Wars.

In a talk with Mezzofroi, reported in the *N. Y. Star*, on the cost and destructiveness of war, he says:

"Apart from the revolting carnage and cruelty of war, the sickening and heart-rending sights of the battlefield, the untold misery that follows in its train to those who are heretofore kind, many of them left destitute and helpless, the expense of war is one of the most interesting economic problems of the day. This array of figures that represent this item of national budgets is startling, and so large that the ordinary mind fails to conceive its full significance. All the miseries produced by war are intensified in a tenfold degree by the double operation of withdrawing large armies of the strongest portion of the human family from useful production, and turning these into hosts of prey to devour and destroy the produce from the hard and patient toil of the peaceable millions, and all to satisfy the selfish ambition and thirst for glory of morbid tyrants. It will thus be seen that the expense of war and the chief features of its most horrible evil, from the moralist's point of view, are intimately connected."

"Destroy honorable war," says Professor Mezzofroi, "and you destroy the avaricious motive, or, at least, you suppress it, and render the spring of action which has incited the murderer's propensity to destroy human life and disgrace the annals of our race practically abortive."

"How do you propose to accomplish the abolition of war, seeing that those who have the means of waging it hold fast that monopoly?" the Professor was asked.

"By the use of cheap material and making the weapons so destructive that the war funds of the regulation cannon, rifle and bomb, will be practically taught the utter folly of playing at the game. It will be thus seen that this is only a legitimate outcome of their improvements in honorable war and the art of killing, and the popular feeling will be so turned against them that they will soon find it impossible to recruit an army of professional murderers. The dynamic munitions will become popular, as they will relieve the taxpayers and producers of heavy burden."

"Will you be kind enough to furnish the readers of the *Star* with a few of the leading statistics of the actual cost of war?"

"With great pleasure," replied Mezzofroi. "Let us take the wars of Christendom first, as they are nearest home. The bare interest on the entire war debt in this pious region alone amounts to about \$1,000,000,000. The principal, of course, is something like Dickens's deflation of the capital stock of an insurance company. 'A big one with an unlimited number of naughts after it.' The European war during the periods of their activity cost on an average \$2,000,000,000 a year, and the armies during the years of peace and preparation for war, which, as a general rule, has been contemporary all along, over half this amount. Since the battle of Waterloo the cost of war in Christendom alone would be sufficient to build a railroad that would encircle the earth more than one hundred times."

"The carnage connected with this waste of wealth must be something stupendous!"

"During the past half century nearly 10,000,000 of professing Christians have been butchered by about the same number

number of their fellow Christians. We might find some consolation for this in the Mahdian theory, but Christianity does not countenance this doctrine. Therefore it must shoulder the full weight of the criminality which this wholesale slaughter involves in all its hideous results and details."

"How do the war debts of the world compare with the coin—both in circulation and all that is hoarded?"

"The war debts since Waterloo have usually averaged from five to eight times the amount of the precious metals above the ground. The war expenses of England in peace would be sufficient to exhaust her present resources in about half a century, if her slaves did not go on an unrelenting and accumulating production."

"If you should take in a panorama of the old wars, what an enormous scene of destruction you would conjure up!"

"Yes," he said; "the mind recoils and the heart sickens at the very idea. I should judge that in the application of the arithmetic to a horrible panorama like that the result would show a waste of property alone fifty times larger than the sum total of all the property now upon the globe!"

Then, attempting for a moment to real-

Old Manuscript Ink.

While examining a large number of manuscripts of an old scribe some 20 years ago, I was struck with the clearness and legibility of the writing, owing in a great measure to the permanent quality of the ink, which had not faded in the least, although many of the manuscripts were at least 200 years old. It was remarkable, too, that the writer must have been celebrated in his day for the excellence of his calligraphy, for I met with a letter or two from his correspondents in which there was a request for the receipt of the ink he used. I found his receipts, which I copied, and from one of them, dated in 1654, I have during the last fifteen years made all the ink I have used. The receipt is as follows: Rain water, 1 gallon; galls bruised, 1 pound; green copperas, $\frac{1}{2}$ pound; gum arabic, 10 ounces 5 drams 1 scruple. Not requiring so large a quantity at a time, I reduced the proportions by one-eighth, and the receipt stands thus: Rain-water, 1 pint; galls, bruised, 13 ounces; green copperas, 6 drams; gum arabic, 10 drams. The galls must be coarsely powdered and put into a bottle, and the other ingredients and water added. The bottle securely stoppered, is placed in the light (sun if pos-

George F. Barstow, of San Francisco, who left an estate valued at \$80,000, gave these injunctions in his will: "Having observed that ostentation and expensive parades are injurious to the people, after absorbing money which poverty cannot well spare to vanity and pride, therefore, by way of example, for which I beg pardon of the undertakers, let my coffin be a plain redwood box, put together with common nails or screws, without paint or varnish, with plain iron handles, and all else about the funeral to correspond with this plainness. Let there be a cheap shroud and no flowers. What is a dead man but a handful of dust? Instead of a hearse I may just as well be carried to the grave upon some ordinary vehicle in every-day use, since life is but a journey and the day of death the final rest."

Elder Evans on Collecting Debts.

All laws enforcing collection of debts might as well be rescinded. The money paid out to satisfy the debts of the American people equals in amount the sums collected. Why, then, not let the debts go and save all the labor machinery and personal vexation that attends the legal collection of money loaned? Let each person who lends money see to it that it is repaid or lost. Whose business is it but that of the parties interested? If the losing is a matter of friendship—a favor conferred—the law should not intermeddle. If it is a business transaction it may safely be left in the hands of the parties concerned. The lender assumes the contingency that the borrower will be in better financial condition in the near or remote future. If he miscalculates, it is his business, not another's. Hear what Horace Greeley said:

"I hate lawyers; they do more mischief than they are worth. They cause disorder—demoralizing every form of equality, and are the chief obstacles to good government."

If A lets B have his property without paying, I don't see why C D F and all the rest of the alphabet should be called upon as a police force to get it back. No such thing should be attempted by law. It is the most monstrous innovation upon man's honor and integrity that was ever forced into the commerce of the world. Let a man trust another at his own risk. Even the gambler pays his debts contracted at the gambling table. He is not entitled to pay, but he considers them debts of honor. Abolish all laws for the collection of debts, and thus abolish the whole credit system; this is the only safe, true basis; that would abolish most lawyers and all of the broker's trade which now controls the commerce of America."

So my mind that is good morality and sound logic.—*N. Y. Tribune*.

A firm faith is the best divinity; a good life the best philosophy; a clear conscience the best law; honesty the best policy; and temperance the best physic.—*Charron*.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.



The above cut was photo-engraved from an original flourish by L. Aire, penman at Archibald's Business College, Minneapolis, Minn.

ize the picture, Mezzofroi added: "Think of Bacchus and Sesostris, with their millions of hosts; Ninus and Semiramis, Cyrus and Cambyse, Alexander and Caesar, with the myriads of their ferocious successors. And the time would fail me to speak of the Sarcous and Crusaders, Tamerlane and Zenghis Khan, with their millions of marauders, murderers and incendiaries, burning villages and cities, laying waste empires, and ravaging the whole earth with fire and sword. To think of these and all the abominations and miseries that must have followed in their train, is almost enough to make a man regret that he belongs to the genus homo."

The largest object-glass in use is the 21-inch lens at Washington, with a focal length of 33 feet. Its light-gathering power is 16,000 times that of the unaided eye.

The Price of a Specimen Copy

of the *JOURNAL* is ten cents, which is not paid with a one, two, three, or five cent stamp, as many applicants seem to suppose. Persons expecting their orders for specimen copies to receive attention should remit ten cents.

What is the difference between an old tramp and a feather bed? There is a material difference. One is hard up, and the other is soft down.—*Norristown Herald*.

sible and its contents are stirred occasionally until the gum and copperas are dissolved, after which it is enough to shake the bottle daily, and in the course of a month or six weeks the ink will be fit for use. I have ventured to add 10 drops of carbonic acid to the contents of the bottle, as it effectually prevents the fermentation and growth of mold without any detriment to the quality of the ink, so far as I know.

Back Numbers of the "Journal."

PLEASE NOTE.

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except May and November; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except June. It will be noted that while Spencer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quickly. All the 51 numbers, back of 1883, will be mailed for \$1.00, or any of the numbers at 10 cents each.

Sample copies of the *JOURNAL* sent on receipt of price, 10 cents.

PREFACE

In the preparation and revision of this work it has been the purpose of the author to place before the penmen of America a book which should be presented all that is useful in the several departments of their Art. The copies and examples in the work have been reproduced either by photo-engraving or photo-lithography directly from the original pen and ink designs and therefore represent the work of the pen and the skill of the pen artist rather than that of the engraver. It is believed that the consciousness of this fact on the part of the learner and practitioner will more than compensate for any lack of the exactness which the more labored and mechanical methods of the engraver might have imparted, besides the economy of this method has enabled the author to give a scope, variety and practical utility to the book otherwise impossible. Its designs are such as have been suggested by many years of actual experience of a pen artist in serving the demands of the American Metropolis upon the penman's art, in the wide range of Practical writing, Flourishing, Lettering, Engraving, Drawing, and for all manner of educational, business and social purposes. It is therefore a work of the living present, suited to meet the wants of the times.

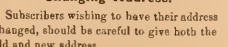
To the penmen and artists of America this work is respectfully dedicated by the author.

Daniel T. Ames.

The above cut was photo-engraved by C. L. Wright, No. 17 Ann Street, from pen and ink copy executed at the office of the JOURNAL, and represents the preface of "Ames's New Compendium of Practical and Artistic Penmanship," now on the press, and will be ready to mail in a few days. The work will consist of seventy 11 x 14 plates, embracing a complete course of instruction and copies for practical writing, flourishing, designing and lettering. It will certainly be the most comprehensive and practical guide to all depart-

ments of the penman's art ever published, and unlike most other penmanship publications, it represents only the penman's work and skill, since all the plates have been either photo-engraved or photo-lithographed from the original pen and ink copy, and therefore appears, except as to size, as did the pen-work, unmodified by the skill of the engraver.

The work will mailed, post-paid, for \$5, or free, as a premium, to the sender of a club of twelve subscribers to the JOURNAL, at \$1 each.



Chirographical.

"The generally cramped, 'fourishy' and illegible style of hand-writing is lamentable. Good, readily-readable writing is very rarely met with. Carelessness in forming and connecting the letters of sentences has become so customary that reading a piece of written composition depends largely upon the guessing power. The silly practice of attempted ornamentation by means of 'flourishes' is a vulgarity to be condemned. Writing, as taught in the schools, is a poor medium for communication of thought. It calls for too severe conjecture. Almost any person can make out to cipher his own chirography; but the puzzle is to comprehend the ideality of his correspondent. Much of the difficulty is the fault solely of the individual writer, who adopts a hurried, unmeaning, cramped, slouchy, or 'fancy' style, to which he tenaciously adheres. Few 'masters' are competent to teach legible writing, their fancy style being unapproachable by the scholar. Printed plate-copies being either too scrupulously perfect or too elaborately ornamental for the learner to succeed in imitating, he abandons the attempt in disgust and adopts a standard of his own, to which he applies all his force and diligence to render unintelligible. Yet anybody with hands and eyes may become a neat, plain writer. It

advice to learners, and criticizing the use of engraved copies, he speaks like one wanting the wisdom of experience and observation, to be gained in the class-room. "Few 'masters,'" he says, "are competent to teach legible writing, their fancy style being unapproachable by the scholar." This is certainly fancy on the part of the writer, for in the term "master" is not at all implied fancy writing, but rather, special skill and experience, by which he is enabled to place before his pupil good examples, and make intelligent and helpful criticisms and suggestions for his advancement. And as to the more perfect standard for letters and their combinations, as given by "masters" and copy-books, being any more harmful or discouraging to the learner than are those, imperfect, awkward, and variable, or none at all, we fail to believe.

But the climax of absurdity is reached when the writer says, "Let him (the learner) adopt an alphabet of capitals and 'body letters' corrected from his usual order of writing." If we correctly understand the meaning sought to be conveyed in the words

A New Idea for Spice.

A correspondent, through the columns of the *Gazette*, offers its enterprising editor the following advice:

"If you wish to make a spicy sheet, why don't you pitch into the gimcrack style that was inaugurated by Williams in his 'Gems,' and which nearly every penman since has copied! Williams was aided and abetted by S. S. Packard, and the book has done more damage to good writing than anything else. Also touch up Ames on his artistic flourishes, which he prints as wonderful productions. Take the *humbing* out of these fellows."

Brother Gaskell pitching into the style of Williams and Ames would, indeed, be rather "spicy." We regret that the name of the author of such a specimen of grim humor should not have been given.

The "Journal" and Practical Writing.

From the first publication of the JOURNAL its primary purpose has been to advocate the cause of plain, practical writing.

The Versatile Villain Again.

THE JOURNAL's exposure of the fraudulent operations of A. Tigniere, Jr., and his various aliases, in the September number, evidently made Chicago a very uncongenial as well as unpromising locality for a winter campaign by this "brown-eyed, brown-haired, handsome young man." Accordingly, he just shook the dust of Chicago off his shoes, and skipped for New Orleans, where he is now operating under the alias of A. Cushman, No. 19 Toulouse Street. And how many other aliases he may have we cannot say. Lock out for him!

The "Journal's" Next Course of Practical Writing-Lessons.

We have perfected arrangements by which Prof. H. C. Hissman, principal of Hissman's Worcester (Mass.) Business College, will commence a course of *Lessons in Practical Writing* in the January number.

Prof. Hissman has long been recognized as one of the most efficient and successful

Direct Receivable. Bills Payable.
Practical and Artistic Penmanship.
Care of Dr. Daniel T. Ames, & Co.
New York Writing School, Co.

ROUND-HAND OR LEDGER-WRITING.

The above cut is photo-engraved from pen-and-ink copy, executed at the office of the JOURNAL, and constitutes a part of a page of Ames's new "Compendium of Practical and Artistic Penmanship." This work is now on the press, and will be ready to mail in a short time. It will be the most comprehensive and practical guide, in the entire range of the penman's art, ever issued. The work will comprise a complete course of instruction in Plain Writing, a full course of Off-hand Flourishing, upward of forty standard and ornate alphabets, and over twenty 11x14 plates of commercial designs, engrossed resolutions, memorials, certificates, title pages, etc., etc.; in short, it will contain numerous examples of every species of work in the line of a professional pen-artist. The price of the work, post-paid, is \$5; mailed free, as a premium, to the sender of a club of twelve subscribers to this "Journal." We hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund them the full amount paid.

is never too late to learn. One may learn himself. The labor is by no means great.

Let the poor writer determine to improve. Let him sit down, select a pen which suits his hand, paper and ink that will answer the purpose. Eschewing all idea of 'flourish,' let him adopt an alphabet of capitals and 'body letters' corrected from his usual order of writing. To this style of letter-making he must tenaciously adhere. After he has written these alphabets once, he should carefully repeat the operation, straightening, sizing, and joining the letters so as to set them distinct, regularly pitched, and of a uniform height. This accomplished, write out the alphabet, again, again, and again—each time attempting (and succeeding in) an improvement upon the last previous lines. Follow the selected characteristic form of letters, never adopting new shapes, nor introducing a single mark not requisite to shape the letter. Each succeeding trial will show improvement over its former. Persistent practice makes the determined practitioner a legible writer. Speed should never be attempted until proficiency is secured."

The foregoing article came to us, enclosed in an envelope, with no information respecting its origin. What the writer says about "flourishy" careless writing, the necessity for, and the certainty of, good results to come from persistent and thoughtful practice, we commend; but when he comes to giving

just quoted, it is that when one desires to learn to write he shall take for copies and standards his own letters, and practice them over and over until they shall take the plain, legible, and easily constructed forms requisite for good writing. This plan cannot, of course, apply to beginners in writing, for they would be without "their own usual order of writing" from which to select models. And we can just imagine that now and then a learner, who had started would, on this plan, find before him models not specially adapted to fire his young ambition with the brightest hope for success, or to inspire him with an overpowering love for, and enthusiasm in, his efforts to master the "beautiful art." We imagine there would occasionally be a yearning for some of the models of the "master" and the copy-book, and very properly, for, to our mind, nothing can be more utterly absurd than the idea that the best way to acquire a correct taste for and perfect conception of the good and true, not alone by writing, but in any department of human thought and action, is by following imperfect and bad examples. Aim at the stars and you will hit higher than by aiming at ground.

The burden of its editorials and its lessons have been in the advocacy of, and instruction in, practical writing, for where one needs to learn or practice professional or fancy penmanship, hundreds, even thousands, need to, and should, acquire and practice a plain hand.

While we have freely admitted to its pages, as illustrations, specimens of professional and amateur pen-work, representing all departments of the penman's art, it has been our steady purpose to improve every opportunity to score a point for plain writing, and to deal telling blows on the flourishy, scrawly and unsystematic styles of writing now so much in vogue, and which are held in special abhorrence in business circles.

The "Hand-book" as a Premium.

The "Hand-book" (in paper) is mailed free to every person remitting \$1.00 for a subscription or renewal to the JOURNAL for one year, or, for \$1.25, the book hand-somely bound in cloth. Price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discount to teachers and agents.

teachers of writing in the country.

He is a live, thinking, working genius, who throws his whole soul into his work, and our readers may safely rely upon a liberal presentation of original and novel thoughts and methods with Prof. Hissman's course, while we shall spare neither labor nor expense to furnish the most perfect illustrations to accompany these lessons.

The Centennial Picture of Progress.

When we announced, a short time since, the exhaustion of our supply of those pictures, of a size that could be afforded free as a premium, it was not our intention to re-publish the work, but so frequent and earnest has been the demand for copies that we decided to have new plates made (22x28 inches), and shall thereafter mail copies free to all who may desire them as a premium. The new plates are very much superior to the old ones, and hence the new prints will be much more desirable than those formerly mailed. Large prints, 28x40, will continue to be mailed for 25 cents extra.



Answered.

[Under this head answers will be given to all questions—the replies to which will be of value or general interest to readers. Questions which are personal, or to which answers would be without general interest, will receive no attention. This will explain to many who propound questions why no answers are given.]

T. B., Fort Custer, M. T.—Would you please inform me, either through the columns of the *JOURNAL*, or by letter, why it is generally taught to place the thumb at or above the lower joint of the first finger instead of placing it as it naturally places itself. Also, why the penholder should cross the root of the nail of the second finger, in preference to the end of same finger, as many good penmen hold the penholder.

My natural position in the thumb touching the penholder opposite halfway between the lower joint and end of first finger, and crosses the second finger at the end or lower part of the root of the nail, bringing the second finger in action more, I think, than in the other or prescribed way, and which seems to give a more secure or firmer hold, and a better control of the pen. Lately, however, I practice the pre-

motion of the fingers while writing, and at the same time grasp and maintain the holder in the correct position with the greatest ease is the best. It is also obvious that to carry the pen over the space represented by small *f*, which is the full extended upward and downward movement of the pen, there must be free and full expansion and good action of the muscles of the fingers, or the forearm, if that movement is used. Now, by placing the end of the thumb at the first joint of the forefinger, it is slightly bent, and the muscles somewhat contracted, so that by straightening the thumb, the motion for making the loop above is given, while by its further contraction the loop below the base-line is made. The natural position of the thumb, as mentioned by our correspondent, is to have its end half way below the first joint of the forefinger in which position the thumb being straight, or nearly so, there remains no expansive force to carry the pen over the extended space above the line, and hence the great difficulty and awkwardness of movement when the thumb is in this position. With writers using exclusively the finger movement, this would be an insuperable barrier

because it is an unnecessary strain upon the muscles to carry the pen rapidly over such long distances. The hand moves over short spaces easier and with greater celerity than long ones. Second, the large writing and long loops so fill the body of the sheet as to give to the writing, as a whole, a mixed and confused appearance, thus rendering it much more difficult to read than if the writing was smaller, leaving a more open and clear space between the lines. All writers should bear in mind that the short letters should occupy no more than one fourth, and the looped *l* letters no more than three-fourths, of the space between ruled lines.

J. L., Baltimore, Md.—Please inform me why printers prefer manuscript written on one side only? *Ans.* Because it is more convenient for both writer and compositor.

A. R. H., Philadelphia, Pa.—I am a book-keeper, forty-two years of age, and write a very plain hand, but am a very slow writer. Please inform me whether I can learn to write rapidly; and if so, what is the best movement for me to use, and what are the best exercises for me to practice on, to become a rapid writer? *Ans.*

The subject of detecting forgery and convicting forgers through the evidence of experts in handwriting is fast growing in favor and prominence. The question, too, of natural characteristics in handwriting, and especially where the writing is disguised for fraudulent or surreptitious motives, and by careful and systematic investigations traced to its author, is one that cannot fail to elicit the attention of business people, as well as lawyers and legal tribunals. Mr. D. T. Ames, a professional expert in handwriting, whose testimony in many important cases has been largely relied upon, has been invited to lecture before the Institute of Accountants and Book-keepers of New York City at their monthly meeting, on November 15th, on some subject which will enable him to explain his plans of detecting forgers and tracing them to their authors, and of giving much other valuable information concerning disguised and forged writings. From a long personal acquaintance with Mr. Ames and his methods we know him to be one of the most experienced and skilled exponents of questioned handwriting in this country, and as he is to be at the head of this class of experts in the

AMES' HAND BOOK OF ARTISTIC PENMANSHIP

DANIEL T. AMES, AUTHOR & PUBLISHER, 205 BROADWAY NEW YORK.

Entered according to Act of Congress, in the year 1882, by Daniel T. Ames, in the Office of the Librarian of Congress at Washington.

The above cut is the title-page of Ames' "Hand-book of Artistic Penmanship," a copy of which, in paper covers, is given free, as a premium to every subscriber to the "Journal." Substantially bound in cloth covers, for 25 cents extra. The book alone is worth to any person the price of a subscription, while the "Journal" is invaluable to every teacher or pupil of writing.

scribed way, and sometimes think it forms the letters better; and, again, I forget all about it, and my thumb falls back to its old natural position, and the penholder also falls back to its old position.

I am all at sea about this important point, as I am convinced it is an important one. The instructions you sent me with the "Standard Practical Penmanship" say: "Penholding is second to no other part of the writer's position."

I formerly thought any position that was easy and natural, and not cramped, was the best position for the thumb and fingers; and that good penmanship was not a very essential accomplishment; but the longer I live the more I am convinced to the contrary in reference to penmanship, and that the position of the fingers has some difference as to the result, and, as you say in your articles on "Bad Writing," "Special Gift," etc., "that the belief that good writing is a special gift is fallacious and exceedingly pernicious, tending to discourage bad writers by leading them to believe that not having the gift they are debarred from becoming good ones."

So I will guide myself entirely by your instructions in my future practice, as I am ambitious of becoming not only a good penman, but an excellent and rapid one, and will make every effort to that end.

Ans. It is obvious that that position for the fingers upon the penholder which will best facilitate a free and untrammelled

to good, easy writing. With the forearm-movement, it is not so fatal, since the relaxation of the muscles of the arm will give the extended motion of the pen; but even then the effort is much easier, if aided by the correct motion of the fingers and thumb. As regards the precise position of the ends of the fingers upon the holder, that is not so important as that of the thumb. They should, of course, be slightly bent, for the same reason as should the thumb; in fact, we advocate and use the position for the fingers preferred and described by our correspondent.

S. F. K., Pittsburgh, Pa., submits a specimen of his writing, and asks for our criticism of same. This is not, as a rule, the kind of a question to be answered in this column; but since the chief fault of Mr. K's writing is a prevalent one, we will make his case an exception. Mr. K writes an easy, graceful hand, making well-formed letters, but it is very nearly twice as large as it should be, either for ease of execution or good appearance. The body of the writing occupies above one-third of the space between the ruled lines, while the loops and capitals extend to, and many beyond, the line above. This is bad. First,

Your hand is indeed a good practical one, and from long practice your habit of writing has probably become so confirmed as to render any change quite difficult. Yet we believe that a frequent practice upon movement-exercises, such as are given with the "Standard Practical Penmanship," or any of the movement-exercises customary with teachers of the forearm movement, would help you to increase the facility of your writing. You should employ, as nearly as possible, the forearm movement in your writing,—both for the sake of ease and rapidity.

Williams and Packard's Guide.

We cannot at present fill orders for this work. It is out of stock at the publishers, and we are not informed that there will be another edition printed.

For \$2 the *JOURNAL* will be mailed one year; also, a copy each of the "Standard Practical Penmanship" and the "Hand-book of Artistic Penmanship" (in paper covers; 25 cents extra in cloth). Price each, separate, 51.

various courts in which he has been called to testify, Mr. Ames's proposed "talk" will be listened to with special interest.—*American Counting-room.*

At a populous manufacturing town there was an inhabitant who held a good position as a fishmonger, and, being partial to theatricals, was very kind and gave great assistance to the manager of the Theatre Royal. Being anxious to make his debut, it was at last arranged that he should play *Polonius* for the manager's benefit, that gentleman himself playing *Hamlet*. The house was crammed, and the play proceeded until it came to the lines, "Do you know me, my lord?" "Excellent well! you are a fishmonger!" when the maternal parent of *Polonius* (being in front and thinking the line was a personal insult to her son), rose and said: "Well, sir, if he is a fishmonger, he has been very kind to you, and you've no right to expose him in public!"—*Glasgow Evening Times*

Extra Copies of the "Journal" Will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

Charity at the Lime-kiln Club.

"De Secretary will read de feller's communcashun," said the President at the meeting opened:

BRO. GARDNER—Several of your friends desire to know how you stand on the question of charity this fall. Does the mob propose to donate anything to local charity this winter?

Respectively, Four Friends.

"As to de best query," said the President, as he drew himself up, "de answers dat I have heretofore given mus' stand for de answer now. De charity of Detroit has lived a race of beggars who will neither leave us. It has added to de badness an' encouraged de idleness, an' general selfishness. It has said to de heads of families: 'Take de summer away an' you shall be satisfied sura'dia de winter!' Gosak de Poo! Superintendant if de same persona doan, retora y'a'er after y'a'er! Ask him if meo' women have not come to look upon a poo' fund as der right an', if dey doan' demand der allowance, instead of asking for it! Charity filled de kentry wid tramps. When charity tried to undo its work de tramps began to burn barns an' murder women an' children. Charity has recommended a drove of 500 beggar children to march up an' down de city reudent street. It has wasted its tears upon brutes of men an' its prayers upon hardened women, an' its money has gone to feed people so vile an' wicked dat State's Prison asked to receive 'em."

"As to de second query, dat an poo' ole man libin' a'ed' doan to Sir Isaac Waipole. Who has paid his rent for months past! Charity 'N, gen'leu; charity ever b'ars of anybody but a bold-faced beggar. Our friend, head, Sir Isaac, has not only kept de roof over de meo' man's head, but has furnished him with a meal to eat."

"Up on Grove Street, near de cabin of Waydown Bebee, am a poo' ole woman dat has gone blind. Bradder Bebee an' odder members has chipped in to take care of her, an' whether she has had de pes' summer, or has nowman due to der kindness. Town charity hasn't discribed her yet."

"Up on Scott Street, chus to de cabin of Whalebone Howker, dar was a death de odder day an' two children' war' left alone in de world. Charity left 'em alone in de house until de bad-died turned 'em into de street; den charity walked off an' Bradder Howker took de orphan boys an' will keep 'em few de winter."

"Up my way dar am a sick meo' who wants medicines—a boy wid a broken leg who wants nourishin'—doo—a woman who has had a long run of fever widout her rent fallin' behind or her children' goin' hungry. Let de cry of distress come to Pichles Smith, Judge Culver, Samuel Ship, Rev. Penstock or any odder member who kin spare from his purse or his table, an' it am promptly answered. We know our neighbors an' we am nably. We found no hospitals, establish no beggar's headquarters, an' isane no call for odder charity to feed in their paupers to be supported, nor am we any finer folk as at de sick-bed, an' misfortune finds our purse open. Her who has charity in his heart need not go huntin' far de poo' to relieve an' far reporters to puff der gifts. Charity dat rides around on town on a fo'-boss waggon will save a workin' uso' stave an' feed a loafer who has spent half his summer in de saloons. Let us drop de subject an' proceed to business."—Detroit Free Press.

Send \$1 Bills.

We wish our patrons to hear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not one miscarriage will occur in one thousand. Enclose the bills, and where letters containing money are sealed in presence of the postmaster, we will assume all the risk.

GENUINE WATERBURY WATCHES TO BE GIVEN AWAY FREE! FREE! PREMIUM GOLD-MOUNTED REVOLVERS TO BE GIVEN AWAY FREE! FREE!

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We offer you a choice of twelve new 100-page books, which retail for 25 and 30 cents (each book being fully described in our new price-list), to every person sending us an order for \$1 worth of cards, one of the twelve books and also have the best cards in the market.

Orders may be made up from our price-list in the September issue of this paper. A few of our books consist of: "The Student's Manual of Phonetic Shorthand" (retail for 50 cents); "The Young American's Letter-writing"; "The Standard Book on Penmanship"; "Guide to Boxing and Boating"; etc.

The very latest cards are now made from 8-ply Bristol, Plain Bevel, at \$3.50 per 1,000, or 50 cents per 100—regular sizes and oblong.

Send us an order for 200 and we will, in addition to the cards, send one of the above books.

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"Mr." and "Esq."

But now comes another of our anomalies, one which greatly puzzles European continentalists, and which is not always fully grasped even by our American kindfolk. This is the usage of the Esquire. A class of people are habitually called plain "Mr." in ordinary talk, who would be greatly offended if their letters were so addressed. I am not speaking of those who claim a higher adjective-descriptive. I mean those who are spoken of as "Mr. A. B.," or who, in any formal description, from the address of a letter upward, must be described as "A. B., Esq." In itself Esquire, like Knight, is a title, if not of office, of something very like office; and it would not have been wonderful if it had been usual to call one "Knight A. B." and "Esquire B. B." But "Knight A. B." seems never to have been in use; and "Esquire," or rather "Squire B." can hardly be said to have ever been in polite use. Men like Hampden, who would have ranked as nobles anywhere, out of the British kingdom, were simply "Mr. Hampden," and the like.

To be sure "Mr." is now more of a distinct title than it is now. I have seen somewhere in the early records of a New-England colony an order, in which, among other pains and penalties decreed against a certain man, it is forbidden to speak of him any longer as "Mr." Possibly, though used to be spoken of as "Mr." he did not hold the technical rank of "Esquire." For Esquire is a technical rank, as much as Earl or Knight; and one odd thing is that when the word, in a contracted sense, is put before a name, it means something different from that which it rank. Many people put "Esq." after their names, not by mere assumption or conventionality, but of perfect right, to whom no living soul would ever think of tacking on "Squire" before their names. "Squire A." marks a position which, if not strictly official, certainly comes very near to it, a position which is not held by all who are described as esquires even by strict formal right. But the thing that most puzzles the foreigner is the presence of the distinctive title after the name, or rather its absence before the name. He is ready to write "Mr. A. B., Esq.," it is hard to persuade him to write "A. B., Esq.," with nothing before the A. B. And no wonder, for it is a description of all other without parallel among continental descriptions. We are so used to it that we hardly think of its singularity. It fails to do, at least it seems as if it were going to fail to do, the very thing which titles are invented to do. "Lord," "Sir," "Mr.," stand as guardians before the name, to show that the mere name is not going to be used. But the name of the esquire stands bare, without any protection. We do in fact call him by his mere name, though we stick on his description afterward. "Esquire" has a feminine; otherwise it would be curious to see whether a woman's name could be allowed to stand unsheltered in the same way. How singular our treatment of the esquire is seen at once if we fancy a like treatment of the rank next above him. We speak of a man as "Mr. A. B." and we address our letters to him as "A. B., Esq." It would be an exact parallel, if we spoke of a man as "Sir A. B.," and addressed our letters to him as "A. B., Knight."—*Longman's Magazine.*

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"Well, if you had?"

"I can't say; never see any such chain on Atkins's neck."

"Yes," replied the attorney; "but let us suppose a case. Suppose, for instance, that you had seen this chain around Philip Atkins's neck; what would you have thought, knowing Atkins as you do?"

The court room was very quiet. The witness drawled peremptorily as he replied: "Well, I suppose if I had seen it I should have thought that he had a gold chain around his neck." The Judge relaxed, and the audience exploded, and the prosecution lost the point.—*Lexington Journal*.

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Reprint.

The January, 1883, issue of the JOURNAL having become exhausted, the series of Prof. Spencer's writing lessons, and also, our own articles upon Letter-writing, were consequently broken, and as we still have nearly 1,000 copies of all the remaining numbers of these articles, we deem it best to reproduce them in this number. Persons wishing the JOURNALS containing the entire series of sixteen lessons in practical writing, by Prof. H. C. Spencer, beginning with May, 1882, and ending with October, 1883, and, also, all the articles upon Letter-writing, can now secure them by remitting \$1.25. To any teacher or pupil of writing these series of lessons are worth ten times the price named.

Lessons in Practical Writing.

No. VIII.

By HENRY C. SPENCER.

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Front position at desk. Correct position of arm and hands.

COPY 1 is a movement exercise, which may be profitably traced lightly, with the dry pen, and then practiced freely with ink, forming and joining the letters throughout the combination with combined movements and making the compound curves left and right with forearm movement. Put pen into this exercise, and continue until you can execute it easily and well. Observe that the loops are the same in width as the small o's, and on the same slant.

COPY 2 requires study before practice. Ruled slant lines before the page, and headings, each an i-space above the base line, will assist in securing correct slant and height. Again, study the relation between short and extended letters: see how the first and second strokes of *i* and its dot apply in *j*; how the third, fourth and fifth strokes in *u* form also the part of *y*; how the first four strokes of *a* apply in *g*; how the first and second strokes of *n* apply in *z*, and the *o*, lengthened to 24 spaces, forms the lower half of *f*. Also, see in the monogram how all extended letters, both above and below the ruled line, depend upon the loop as their principal stem. Observe that *j* has no shade, that *y*, *g*, *z* and *f* are each slightly shaded

on their second strokes. Make all the strokes of the letters with prompt movements, watched by a critical eye

quick to detect faults. A fault most common in writing the lower loop letters is, slanting the loop too much. If, as is often the case, this fault be the result of turning the hand over to the right, or, because the third and fourth fingers are not drawn back under the middle of the hand away from the first and second fingers, to allow them unobstructed play in making descending strokes, the only remedy is to correct the position—to thus remove the cause of the defect.

COPY 3, gives word-practice on the letters just taught. Other words giving such practice may also be written. Such words as the following: *just, justice, yours truly, faith, faithful, amaze, amazing, good, goodness, etc.*

Be careful that you do not make your loops too long below the ruled line—must not exceed two i spaces—or they will interfere with the short letters on the line below; which is a serious fault, one that gives writing a confused, tangled appearance.

COPY 4 teaches figures, signs and punctuation marks:

The figures are of even greater importance than the letters, because they are so often employed to show important results. They should always be unmistakable. If a letter in a word is uncertain, its character may be determined by its connection; but it is not so with figures—they are independent characters.

The figure *1*, if commenced on the left with a short oblique stroke, as is often seen, is liable to be mistaken for a seven or a nine; and a nought, *0*, made with its right

side shortened, is liable to be mistaken for a 6.

The copy shows all the figures, except the 6, to be one and one-half times the i-space in height. It shows the 6 to be half a space higher, and the 7 and 9 to be half a space longer below the line.

Analyze the figures, naming their constituent elements—the straight line, right curve, and left curve; and, also, study forms and proportions, and observe that each has a slight shade.

Learning to make the figures correctly may be greatly facilitated by placing transparent-paper or tracing-linen over the copy, and writing upon that, guided by the correct forms beneath. Then the pupil may write the figures upon his transparent-paper away from the copy, and correct by placing them over the copy and amending them to conform to it.

COPY 5. THE FIGURES IN SQUARES. Practice in writing the figures in squares has been found excellent for the purpose of

0	1	2	3	4	5	6	7
8	9	0	1	2	3	4	5
6	7	8	9	0	1	2	3
4	5	6	7	8	9	0	1

securing proper height, spacing, and vertical columns. Draw a square four medium ruled spaces in height, which is just one and one-half inches. Be careful to have the four

sides equal. Divide the square by vertical and horizontal lines into fourths, then into sixteenths, then into sixty-fourths, according to model. With pen and ink write in the figures like the copy. The height of all, except the 6, should be three-fourths the height of the six squares. The 6 should be the full height of a square, and the 7 and 9 extend below base line one-fourth of a square.

COPY 6. LETTERS SIMPLIFIED. "To save time is to lengthen life," some one has truly said. In this copy we show how the labor of writing may be materially diminished and much valuable time saved to the writer. This is done, mainly, by omitting the first upward stroke in upper loop letters, and in other letters that have up angular joinings at the beginning of words, as in *a, b, c, d, f, g, h, i, j, k, l, o, p, t, u, w*; also, by omitting the last curve from lower loop letters occurring at the end of words, and from short letters where their essential character is not affected thereby, as in *f, g, o, s, y, z*, final in copy.

The final *d* in *and*, *r* in *her*, *p* in *peep*, *t* in *time*, if copy, are modified in form to secure greater simplicity. In the figures a saving of strokes is made in the 2, 3, 5, 7; and 8 is somewhat simplified by beginning with a shorter left curve, descending and completing with the usual compound curve.

Thus you have, in a nutshell, the method by which time and labor can be readily saved in writing the small letters and figures.

Study and practice will soon put you in possession of the art thus simplified.

In lessons to follow we shall teach the capitals.

Letter-Writing.

ARTICLE I.

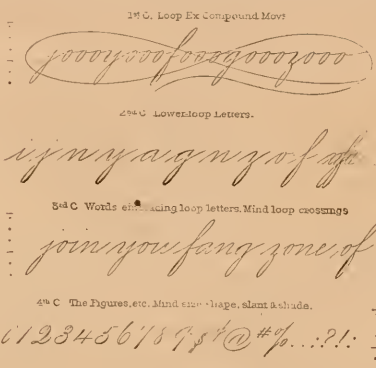
By D. T. AMES.

"Letters from absent friends extinguish fear,
Unite divisions, and draw distance near;
Their magic force each silent wish conveys,
And wafts embodied thought a thousand ways."

To be able to write a letter—elegant and appropriate—in all the numerous departments of correspondence, is a most desirable and useful accomplishment to either lady or gentleman. A letter reflects largely the character and attainments of its author. One slovenly, careless or awkward in his writing is very likely to be so in other things, while the degree and quality of his mind as well as education, refinement, and even amiability of character, are sure to be made manifest in any extended correspondence.

Not only is such an accomplishment a most potent agency for opening avenues to employment and success in a business point of view, but it is a most pleasing and fruitful source of friendly and social enjoyment.

It is now a somewhat prevalent custom in our large cities, with merchants, professional men and others, who desire clerks or



a an. b bon. c can. d deed. f fief. g gong. h her.
i in. j join. k kin. l lie. o on no. p peep. s is.
t tint. u us. w we. y may. z oz. 12345678901

assistants, to seek them through advertisements in our daily papers, directing applicants to address in their own handwriting, and by the character of such communications the applicants are judged, and fairly, we dare say, in most instances.

The experienced man of business, the acute lawyer, or other professionals, reads in these communications, almost unerringly, the talent, attainments, and general character of their authors. Such letters reveal—first, as a matter of observation, the artistic skill and literary attainments of the writer; second, by inference, his general taste and judgment. The inference is drawn from all the attendant circumstances: from the selection of writing-materials to the supererogation and affixing of the postage-stamp.

Perhaps there are no hundred applicants for a position; one is chosen; just why, we will not know; while ninety-nine will be left to wonder why their application was unsuccessful. Some were bad writers, some were bad spellers: one made a fatal revelation of his lack of good taste and judgment by selecting a large-sized letter or foolscap sheet of paper, which he folded many times and awkwardly to go into a very small-sized envelope, upon which the supererogation was so located as to leave no place for a postage-stamp upon the upper right-hand corner, where it should be; it was therefore placed at the lower left-hand corner, and read downwards. The post-office clerk, from force of habit, of course strikes with his cancelling-stamp upon the envelope where the postage would be, thus disfiguring the supererogation. Another wrote, with red ink, a large sprawling hand; while another covered three pages with awkward, ungrammatical composition, where half a page properly composed would have sufficed. One touched off his writing with a profusion of flourishes and other superfluities; another waited long for a response that could not be given from his omission to name the street and number of his residence. And so to the end of the list, each writer has, through faults of omission and commission, or the excellencies of the satisfaction of a world—he employs, his expeditious and fitness to render satisfactory service, and has accordingly gained or failed to gain place and favor.

In view of the great importance of this subject, and its very intimate relation to good penmanship, we have deemed it a fitting theme for a series of articles or lessons in a penman's paper; and especially so in view of the fact that thousands of this journal's readers are yet pupils in our public or private schools, and are, therefore, favorably circumstanced to profit most fully by such a course. It will be our earnest endeavor to render the articles as interesting and practical as possible. They will be accompanied with numerous illustrations and examples, photo engraved from carefully-prepared pen-and-ink copy, illustrative of every department of correspondence.

In our next article we shall present the subject in its general aspect, treating upon those things which are essential to all departments of letter-writing—such as the selection of material, style of composition, and method of arrangement of the several parts of the letter, supererogation, etc., with proper illustrations.

The "Hand-book" (in paper) is mailed free to every person remitting \$1.00 for a subscription or renewal to the JOURNAL for one year, or, for \$1.25, the book, bound in cloth, bound in cloth. The price of the book, by mail, in cloth, \$1; in paper, 75 cents. Liberal discounts to teachers and agents.

For \$2 the Editorial will be mailed one year, also, a copy each of the "Standard Practical Penmanship" and the "Hand-book of Artistic Penmanship" (in paper covers; 25 cents extra in cloth). Price each, separate, \$1.

Society to Encourage Studies at Home.

By MARY E. MARTIN.

To some, the hearing of this society may be an old-told tale; and if any one is ready to cry out "piper's news," we do not mind, for we are not writing to you. But when the JOURNAL is whirled away from the great thorough city—whirled on and on, over hill and valley, until it finds its way to some home where a tired mother sits with that overflowing, never-ending, basket of mending before her,—as she tears the wrapper from the paper that has still about it the atmosphere of the printing-room, and as she says, despondently, "I will read it, if the mending is never done"—mon ami, we are writing to you. Writing, because we cannot come in and tell you that you, who were sought out in marriage because you were so bright and intelligent, and now, cut off by so many cares, feel yourself growing rusty—that this need not be. We write to tell you that there is a society that you may join, and, without leaving your home, come in contact with the most intellectual, the most cultured ladies of our country; and your direction in any branch of study that you may choose to take up; have an interchange of thought that, perhaps, the conventionalities of life might prevent, even if you were in the habit of meeting. To some teacher, anxious above all things for a finished education at Vassar or some other college, we offer to you in this society all and more than any university course could give you. There is no reason why everything should look so dark before you, your heart's desire can be obtained. To some young person who has seen her dream of an education slip away in the hand-to-hand struggle of a "bread winner," make life brighter for yourself by joining this society; you will bless the day you did.

It was the English society of a similar name, in 1873, that gave the idea to the originators of this society; yet our American society has been worked upon a plan much improved. The English society at that time only reached out to the wealthy classes; the society in America has always held its hands to all. The object of this society is to induce ladies to form the habit of devoting some part of every day to study of a systematic and thorough kind. It takes up all branches not elementary. A student may take up a course of history, science, art, English, German or French literature, either or all, as she may wish. After a student writes for admission to this society, and selects a course, her name is at once sent to the teacher who has charge of that course, and at once enters upon a study that is delightful, and finds a friend and advisor in her instructor. Their plan is to have the student read or study a certain amount each day; on the next morning, before opening the book, write from memory all that has been studied the day before. At first one may be rather chagrined to find out what a sieve their memory will be; but it would be a stupid head who could go through a winter's study without this plan, and then a well-trained memory. Each student is required to make an abstract of every book read, and a printed examination-list is sent, which, on honor, the student must pass without reference to the book.

This society has just gone beyond its first decade; during all that time Miss A. E. Ticknor, No. 9 Park Street, Boston, Mass., has been the secretary, to whom all applications should be made. This society has monthly, quarterly, and yearly meetings. To the yearly meeting, at the house of the secretary, all students are invited. Covering the ground of thirty-nine States and some territories, the number of attendants must be small; but at a meeting on the first Thursday in June, 1882, there were present ninety-eight students, sixty-six ladies of the committee and associate-instructors. In June of the present year, sixty-two students and fifty-four ladies, who carry on the instruction. The society has now a leading

Library of over 1,400 volumes. It speaks well for the students that, although the mails are constantly circulating these books, only five have been lost, through carelessness of students.

As high as nine hundred students have been enrolled for one year; yet in the very nature of the work this number must sometimes vary. Fifteen per cent of this number have been professional teachers—many of them trained in normal schools. A very gratifying thought is that a large proportion of the number of students have been married ladies, showing that with advancing years there is no desire to stop the growth of the mind. In the much discussed question of the higher education of women, could there be anything better than this sheltered way of obtaining instruction?

This whole work is a labor of love, being entirely free, except an entrance-fee of three dollars to cover postage, etc. We mention our own connection with the society only because we know that to tell of a thing living brings a matter more vividly before the mind than a simple statement of facts. The benefits we derive from the society is only the testimony of one while each mail carries to Miss Ticknor the glad tidings of how much she is doing for all.

It was in the very early years of the existence of this society that we found ourselves the centre of church-work in a small Western town. Circumstances which we could not control had placed us there; and as far as we could see into the future, there were likely to remain—very likely to remain—shut up in this narrow space—fifteen hundred miles from every relative, from all early associations; cut off from all companionship that was congenial. You may say we had our work that should have filled all of our craving nature. That is true; but human nature is so organized that one may have the highest work before them, and carry every duty out with faithful minuteness, and yet long with unutterable longing, as we did, for intellectual society and for daily contact with congenial people. We had come from a home of unusual refinement—we had no recollection of ever having a pointed question asked so before this time; yet the people we were now with took such an interest (I) in what the time was not long before the very sight of an interrogation point would make us smile. So it seemed like reaching an oasis in the desert that one rainy drizzly day, as we stood near a window looking out on the long stretch of the wooden sidewalk at the frantic struggles of the horses to pull the great loads of the road that was soiled, bottomless, a new magazine was placed in our hands. Almost the first thing that met our eyes was a paragraph about this society. It was just what we needed. We joined, taking up the Art course; and the lovely-minded lady whom we had for correspondent little knew how she and her letters were filling up the blank places of our lives. We took up such works as Kugler, Lubke and Winkelman. What did it matter now if our manifold duties on some days would keep us from opening a book until the night was far advanced? When the time came, no maiden ever drew with quicker step or happier heart to meet her lover than we to some room where we could shut ourselves up with our books. Often and often the "wee sunn hours" would find us just finishing our allotted task, and as we closed our books and looked into the fire before us, in deep reverie, we saw no visions like "Ik Marvel," but before us would rise up, in grand procession, the paintings of Raphael, Michael Angelo, Leonardo da Vinci, and Titian.

The grand, noble woman, who is the sole representative of this society, has no pride of a tribute; she stands as priestess to the many women who, year by year, come before her. She stands as Vesta, the emblem of life-enduring warmth, whose statue was at the entrance of every dwelling. She, like Vesta of old, has kindled, and is maintaining, a fire that will never

out. If the time comes when "Woman's Suffrage" is a fact, and not a question, she, in this invisible haven that has been at work for ten years in our land, will have done more to fit women intellectually than all the orations from political platform, or inflammable books that could be written.

Men of Many Millions.

OUR ASTOR AND VANDERBILT COMPARED WITH ROMAN ACROBATS.

We occasionally read interesting accounts of the wealth and extravagant expenditures of our railway kings, bonanza kings, and other financial kings. There is a certain fascination in these descriptions of immense possessions and the personal characteristics and traits of those who control them. That Vanderbilt pays a small fortune for a picture that Mrs. Astor wears diamonds worth \$200,000, and that Mrs. Mackey gives a dinner at a cost of \$25,000, are facts which to the popular mind have a peculiar charm. And undoubtedly there is an impression in some quarters that the amassing of enormous wealth and the attendant extravagances are things of comparatively modern growth. How far this impression is from the truth may be seen by a glance at history, which in this respect is really conforming to our poor devils of the present day. Pythos, or Pythias, the Lydian lord of Colchae, was worth \$16,000,000. Cyrus returned from the conquest of Asia with \$200,000,000. Darius, during his reign, had an income of \$1,500,000 a year. The bold offerings of Croesus to the Delphic god amounted to \$4,000,000. Alexander's daily meal cost \$1,700. He paid the debts of his soldiers, amounting to at least \$10,000,000, and made a present of \$250,000 to the Thessalians. The obsequies of Heberstian are said to have cost \$1,500,000. Aristotle's investigations in natural history involved an expense of \$1,000,000. Alexander left behind him a treasure of \$50,000,000. The wealth of his estates was extraordinary. One of them, Harnaps, accumulated \$5,000,000. A festival of Ptolemy Philadelphus did not cost less than \$2,239,000. The treasure of this king amounted to \$735,000,000. There was immense wealth among the Romans. The landed estate of Cressus was valued at \$8,500,000, and his house cost \$400,000. Croesus, Isidore lost much, still left \$5,235,000. Demetrius, a freedman of Pompey, was worth \$4,000,000. Lentulus, the augur, possessed no less than \$17,000,000. Claudius paid \$610,000 for his house, and he once swallowed a pearl worth \$40,000. Antony squandered altogether \$735,000,000. Tiberius left, at his death, \$118,420,000, and Caligula spent it all in less than a year. The extravagant Caligula paid \$150,000 for one supper. Speaking of suppers, one meal cost Hellogabbus \$100,000, and the supper of Lepidus at the Apollo cost \$8,350. Pteryllus, a vulgar, could afford to spend \$40,000 in five days. Seneca had a fortune of \$17,500,000. Apicius was worth about \$5,000,000, and after he had spent in his kitchen and otherwise squandered sums to the amount of \$4,165,000, he poisoned himself, leaving a few hundred thousands.

Tacitus informs us that Nero gave away in presents to his friends, \$97,500,000. The dresses of Lollia Paulina, the rival of Agrippina, were valued at \$1,654,480. This did not include her jewels. She wore at one supper \$1,650,500 worth of jewels, and it was the chief dish of the supper. She was worth altogether \$200,000,000. The luxury of Pappus, beloved by Nero, was at least equal to that of Lollia. Pallas, the lover of Agrippina, left an estate in lands valued at \$15,000,000, and this was only a small part of his immense fortune. The villa was burned by his slaves out of revenge for some injury. — Cincinnati Star.

Subscribers wishing to have their address changed, should be careful to give both the old and new address.

Fifty-seven Years in Harness.

A BIOGRAPHICAL SKETCH OF
PROF. A. R. DUNTON.

By J. P. COWLES, M.D., Camden, Maine.

The task of preparing a sketch of Prof. Dunton's life and labors, as a pen-artist, has been assigned to me, and documents placed at my disposal from which to gather the facts. The most difficult part of this work is to abbreviate the life-long story of an active pioneer as to bring it within the proper limits of a monthly periodical like the JOURNAL.

Alvin Dunton was born in Hallowell (now Knox) County, Maine, in 1813—consequently he is seventy years of age, well preserved, and as active as ever in the prosecution of his life-work as a penman and pen-artist. His father, Albin Dunton, was a well-to-do farmer, and Alvin was brought up as a tiller of the soil.

At a very early period in life Prof. Dunton exhibited a rare fondness for the use of the pen. In those early days when the goosequill was the pen in use, Alvin would go into the schoolroom with a handful of these quills, which he had previously prepared for use, and, seated at his desk, commence to try them; when one was found which made a mark to suit, he would commence to write, and never seem to find this exercise, but continue to write the entire day with the most joyous satisfaction. He had paid a much attention to writing, and had acquired such an excellent style, that at the age of thirteen years he so far surpassed the teachers of his district-school that he was employed to write the copies in the writing-books and make the pens. It should be remembered that at that early day the present style of copy-books were not in use; but teachers wrote at the head of each page a copy, as a guide for the pupil to write from; consequently, at every change of teacher the style of writing was changed. But Prof. Dunton would never follow anyone's style; therefore never had a teacher in penmanship.

As he became more interested in the art he became dissatisfied with the styles then in use—the most prominent of which were the old English round heavy hand and the sharp angular style. He discarded the first as being impracticable for rapid writing, and the second because in rapid execution it became unintelligible. Being thus left without a guide, he built up a system which was essentially and truly his own—a style which fell between the two extremes of the old, thus producing at that early age practically the same hand he writes to-day, and which appears in all his published works. The writer has had an opportunity to examine some of Dunton's early penmanship, and the only difference observable in his style as it was, compared with what it is to-day, is that a greater degree of elegance is observed in the formation of some of the capital letters—this improvement appearing mostly in the shades and curves of the stems.

As has already been intimated, Professor Dunton commenced his active career as a penman and pen-artist at the age of thirteen years; but it was not until 1835 that he commenced teaching the art as a profession, being then twenty-two years of age. At this time he opened his first school at Hales Mills, Mass. From this beginning he traveled through the New England, some of the Western, Middle, and Southern States, teaching what he considered a very great improvement on the old style of penmanship, and also upon the manner of teaching it.

In 1841, or thereabouts, he commenced visiting the various schools, the interest of penmanship, which led to the discovery that the pupils were writing as many different styles as there were teachers, and but few, if any, good writers among them, while the manner of teaching was in no way calculated to inspire the pupil with a love for the art. He therefore conceived the idea of uniformity of style as a necessity

to general good penmanship, together with an improved mode of imparting instruction as an accompanying necessity, and took upon himself the task to bring about this very desirable result—to accomplish which everywhere he went he formed classes and writing organizations. In teaching these classes and organizations, he established what he denominated "concert drill," which consisted in every pupil using the same kind of ink, the same kind of pen, paper, and all taking the same position at the desk, pens all held in the same manner; then, in a uniform movement as a military drill, at the word of command the pens were carried to the inkstand; on a second order they took ink, and on a third brought the pens back in position for writing. The first movement he taught was the arm-movement; then, arm and finger combined. In this exercise the whole class were required to make the movements in concert with a regularity similar to beating time for music. This practice was continued until it became familiar, thus giving the

pupil taught it in a large number of public schools and to private classes, with marked success.

As an illustration of Prof. Dunton's perfect penmanship, the following circumstance is related: In 1840 an Englishman, by the name of Bristow, was teaching penmanship in Boston, Mass., who placed in the Mechanics' Fair specimens of his penmanship. When Professor Dunton saw them, he placed in the Institute some specimens of his own execution. Mr. Bristow, discovering them, went to the judges and represented that Prof. Dunton was perpetrating a fraud upon them, in that the specimens of writing entered as his own were executed by a penman of the name of Bristow, who was a native of the power of man to execute, with the pen, work of such excellence. The judges called upon the professor, and repeated what Mr. Bristow had said. Prof. Dunton's reply was: "I'll show you that it can be done." Thereupon he took pen and paper and executed, in the presence of the judges, finer specimens than those he had placed on ex-

hibition. Thomas Sherwin, Esq., of Boston, who was headmaster of the Boys' High School in that city for thirty-five years. The portraits of Mr. Sherwin, Dr. Loring, who was chairman of the high school for twenty old years, and John D. Philbrick, Esq., who was superintendent many years, are worked in the cap-piece with the pen. Among the specimens still in his own possession is a picture of himself, worked entirely with a pen, which is scarcely inferior, in any particular, to a photograph. Heads, faces, flowers, wreaths, fruits, and all kinds of ornamental work have been, and are still, executed by him, which work is equal, in every particular, to the finest and most delicate steel-engraving.

As a teacher of plain, fancy, and ornamental penmanship, Prof. Dunton has been a success from first to last. He has not only formed classes of his own in nearly all of the New England States, most of the Middle and Southern, and many of the Western States; but in nearly all of these he has been employed in the institutes and colleges as a professor of penmanship, to teach this beautiful art. When conducting a private class or a public school his manner is such and he throws so much enthusiasm into his work that it is a very dull head, indeed, that does not improve. It has been the writer's privilege and pleasure to examine and criticize many specimens of pen-work which have been executed by pupils while under his instruction, and they are always of a superior order of workmanship.

But I cannot do justice to the subject of this sketch without making mention of the professor's ability as an expert or detective of disputed signatures. In fact, anything and everything which comes under the touch of a pen or pencil he is familiar with. As an expert on disputed paper he rarely, if ever, makes mistakes. He comes to conclusions, as to the genuineness or otherwise of signatures submitted to him, without any regard to which side of the case he is employed by, or what conclusion others may have arrived at.

For many years past Professor Dunton's teaching has been confined to advanced students and to teachers of the art, although he has taught a few classes in his native and surrounding towns, and while these lives are being penned he is in Boston, giving instruction to teachers and to the schools. Without detracting anything from others who have done a noble work in the same field of labor, it may truly be said that Prof. A. R. Dunton has been the great pioneer of penmanship in the East as Prof. P. R. Spencer has been in the West.



Reliable, Standard, and Complete.

On the occasion of delivering an educational address, President Garfield very aptly designated the Spencerian as "that system of penmanship which has become the pride of our country and model of our schools."

Its latest complete American edition, prepared for the JOURNAL by the Spencerian Brothers, is a reliable and popular publication for self-instruction.

It is not sold to the book-trade, but mailed direct to students, accountants, merchants, bankers, lawyers, and professional men generally, on receipt of \$1.

The work embraces a comprehensive course, in plain styles of writing, and gives their direct application in business forms, correspondence, book-keeping, etc., etc.

If not found superior to other styled self-instructors in writing, the purchase price will be refunded.

Fact.

Little bits of plain style, a little type, slightly, make our merchant prosper, and all the little big trade.

Little bits of elegance—Dazzling golden ink—Make the man of business, And even his rivals shrink.

—London Paper and Printing Trades Journal.

pupils an easy, free, and graceful movement of the pen. At the opening of each session it was the professor's custom to spend a short time in reviewing the previous lesson; then the students were carried through the various movements in a progressive order, until they were all attained. Whether this plan of teaching was ever practiced before him he knows not; but if it had been he was not aware of it; consequently, so far as he is concerned, the plan was entirely original with himself.

Wherever he went his manner of teaching and his style of writing was recognized and adopted as the most practical of any that had preceded him; for instead of its making a few good writers, all who continued to practice acquired a good, easy, and rapid style of penmanship.

In order to more thoroughly perfect this plan of uniformity in teaching and writing, and in order to give it a wider field for cultivation than he alone could cover, he published, in 1843, in New Orleans, La., a series of copies intended for four books: two for the use of ladies, and two for gentlemen. Since that year Prof. A. R. Dunton, and pupils taught by him, have introduced the Duntonian System of Penmanship into the schools of many of the States,

and the result was that Prof. Dunton received a medal as the first premium for off-hand and commercial penmanship.

Prof. Dunton's career as a penman has not been confined entirely to scrip penmanship, but very considerably to that of a pen-artist, in which capacity he will rate second to none. Among his noted works of this type may be mentioned a piece, in commemoration of the opening or completion of the Union Pacific R.R., executed in 1861 or '62, and presented to Dr. Duran, who was then president of the road. This piece was 4½ feet in size, and for the planning and execution of which Professor Dunton received \$4,000. Another of his masterpieces was one designed and executed for Harrison De Silver, of Philadelphia, a photograph copy of which the writer has in his possession, and is finer than any steel engraved work he ever examined. In this piece is a portrait of Dr. De Silver, which is in every respect as fine and perfect as a photograph, and yet it was executed entirely with a steel-pen. His last effort of this kind has just been completed, and considering that he is now seventy years of age, is very remarkable, for it is fully equal to any of his previous works. This is a commemorative piece in honor of

Educational Notes.

[Communications for this Department may be addressed to B. F. KELLEY, 305 Broadway, New York. Brief educational lines solicited.]

Columbia College has 1,557 students.

The Northwestern University, Evanston, Ill., last year enrolled 861, and graduated 170.

Most devoutly wished for: "A school-house on every hill-top and no school in the valley."

The sales of Webster's spelling-book, from its first publication to date, aggregate 75,000,000 copies.

The Freshman Class at Amherst numbers 65; at Smith College, 70; at Yale, 70, and at Harvard, 155.

By a recent decision of the University of Bombay, women are hereafter to be admitted to the learned professions in India.

Correll claims that she employs the only professor in the United States who devotes his time exclusively to American history.

Correll University has made arrangements to give instruction by direct correspondence between instructor and instructed.

St. Paul's School, Garden City, is believed to be the finest educational structure in the world. It has accommodation for 500 pupils.

A large river, hitherto unknown to geographers, has been discovered in Alaska. The Indians say it is more than 1,500 miles to its source.

There were fifty candidates for the medical degrees of the College of Physicians of Dublin, the other day, of whom two were girls. One of these, a daughter of the late Dr. Keeney, excelled all other competitors.

In the Greek language every letter stands for a number. G stands for 3, I for 30, for 1, D for 4, S for 200, T for 300, O (short) for 70, N for 50, and E (long) for 8. The sum of these numbers is 666, which is the mystical number assigned in the Apocalypse to the Beast.

Prof. Cohn, of Breslau, believes that slates lead to short-sightedness, and would substitute pen and ink, or an artificial white slate with black pencil, upon a manufactured in Pheen. Black or white is proved by experiment to stand out most clearly to the eye. The Zurich School Board forbids slates. They are noisy, and invite dirty habits in erasure.

A writer in the *North American Review* says that "out of one hundred boys and girls who go to the primary schools only about fifty go any further up the educational grade. About thirty advance as far as the grammar schools, while not more than three of the original one hundred who began at the bottom of the ladder ever reach the top and enter the high schools."

The following are the amounts from the Peabody fund distributed in the several States in the past year for public schools, normal schools and colleges, teachers' institutes, Nashville schools, etc., Alabama, \$5,755; Arkansas, \$4,050; Florida, \$2,025; Georgia, \$5,350; Louisiana, \$2,125; Mississippi, \$4,400; North Carolina, \$8,350; South Carolina, \$4,225; Tennessee, \$12,000; Texas, \$13,600; Virginia, \$4,125; West Virginia, \$3,100. Total, \$71,175. One hundred Normal schools have been established in the Nashville University.

The Kentucky superintendent of schools furnishes these statements: Of every one hundred of the State's population, fifteen cannot read. Of every one hundred whites over ten years old, fifteen cannot write. Of every one hundred negroes over ten years of age, fifteen cannot write. Of every one hundred men over twenty-one years old, seventeen cannot write. Of every one hundred negro men over twenty-one years old, seventy-five cannot write. The whole number of men over twenty-one years who cannot write forms an array of 70,221.

A recent circular of the Bureau of Education shows that of sixty principal counties, Ireland heads the list, with an average of twenty per cent. of her population of 5,123,829 attending school. The United States comes second with a percentage of nineteen and three-fifths of a population of 50,153,783. The next in line is Germany with fifteen and nine-tenths of a population of 15,149,172. England and Wales are below even Switzerland. Russia sends but one and one-half per cent. of her population of 78,500,000 to school.

France spends \$5 for war every time she spends thirty-five cents for education! That is a great deal worse than Prussia, where \$5.49 is for war against \$2.20 for education. But little Switzerland makes the best showing among European powers, where \$4.81 is expended for public defence, against \$4.10 for educating the people. Russia wastes her money, too, her figures being 3 cents for education to \$5.08 for war, and no other nation stands in as unenviable light. No wonder that education can be sustained in Russia.

EDUCATIONAL FANCIES.

[In every instance where the source of any idea used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

A. B. in a lady's diploma—"after bachelors."—*Educational Record*.

A Boston girl was recently asked a question in Greek and she did not understand it.

The following is extracted from a smart boy's composition on "Babies": "The mother's heart gives 4th joy at the baby's 1st 2th."

A little girl being asked for the first day of school how she liked her new teacher, replied: "I don't like her; she is just as sneaky to me as my mother."

A woman placed four pounds of cold meat and eight slices of bread before a tramp. At the end of twenty minutes how much was left?—*Detroit Free Press*.

A primary teacher who asked one of her pupils the difference between geese and geese received this answer: "One geese is a goose and a whole lot of 'geese is geese."

Jack: "Look here, Bill! if one of them Hieroclasts was to tell you to mind your P's and I'd what would you tell him?"

Bill: "Well, I should tell him to mind his P's."

If a generous but ugly boy give his younger brother 60¢ for stealing one of his apples, and then might the apples give him "sixty 2," how many apples did the younger brother receive?—*Danbury News*.

The editor of an Iowa paper offers to send his photograph to any female teacher who will send him the news from her township; another Iowa editor advises the teachers to take up the offer, as the picture will do so score bad schoolboys.

Scene in a chemistry recitation. Professor: Mr.—, please give the non-atomic salt. Mr.—: Mercury, cadmium, zinc, and cadmium. Professor: Whisper from fellow-student, "barium!" Mr.—: Complacently: "Barium!"—*Rossmore Collegean*.

In a San Francisco school the other day the question, "Who was the father of his country?" was answered by one-half the children, "George Washington." The other half yelled, "Dennis Kearney!" This shows that Kearney's influence is declining.

A housewife sold a coat to a peddler for a vase worth nine cents, a pair of boots for a chisel dog worth six cents, and a vest for a glass bottle worth four cents; how much did the peddler make and how much over \$9 clear profit did the peddler make?—*Detroit Free Press*.

Noah Webster was a celebrated author. He was a quick and ready writer, and in one of his inspired moments he dashed off a dictionary. He took it to several publishers,

but they shied at it, saying the style was dull, dry, turgid, hard and uninteresting, and, besides that, he used too many big words. But at last Noah succeeded and the immortal work is in daily use propping up babies at the dinner table.

An Austin young lady, who has enjoyed the advantages of a classical education at a Northern college, happened to be at home when her aged grandmother was stricken down with a fatal illness. The entire family gathered around the death-bed of the old lady, who, in a feeble voice, said: "Good-bye to you all, I am going 'ter peg out."

"Grandmother!" exclaimed the young lady, in a tragic tone of voice, "please don't say that. Don't say you are going to peg out. Say you are going to expire or that you contemplate approaching dissolution. It sounds so much better."—*Texas Siftings*.

Here is a boy's composition on Fall: This is fall, because it falls on this season of the year. Leaves fall too, as well as thermometers and the price of straw hats. Old toppers, who sign the pledge in summer, are liable to fall when a fall of rice-making occurs, for straws which way rise, go. Husking corn is one of the pleasures of fall, but pleasure isn't good for boys, I don't think. Old men want a little fun; let them hush. A husky old man can go through a good deal of corn sometimes. Diggert taters is another of our fall amusements. The way I like to dig taters is to wait till they are baked nicely, and then dig them out of their skins. Most winter schools are open in fall. The best winter school I ever went to didn't open until spring, and the first day it opened the teacher took sick and the schoolhouse was locked up for the season. Once in a while we have a very severe fall, but nothing like the fall of Adam and Eve in the garden of Eden. Summer is miscamed. It should be called Pride, for doesn't pride go before fall?"

Scholarly Penmanship.

By PAUL FOSTER.

The complaint that comes from the long-suffering compositor and proof-reader of the illegibility of the so-called "scholarly" style of penmanship should have, it would seem, some recognition at the hands of those against whom it is directed. That the complaint is well founded and just every-body knows who is at all familiar with the style of handwriting adopted by almost all scholars and men of letters. It is a style which grows, naturally enough, out of neutral preoccupation and the rapid and engrossing flow of thought. Business men and ordinary correspondents, a part at least, of whose attention can easily, and without detriment to the work in hand, be devoted to the mechanical part of their writings, do not suffer the same disability. And, in fact, it is part of the necessity of business and all record writings to be attractive in form. But scholars and writers must concentrate attention and energy upon the thought which they are pursuing—often to the entire exclusion of every other present matter; and thus, while it is true they do form a certain definite style by practice, still it is not apt to be a careful and precise and beautiful style of penmanship. They have necessarily grown into the habit of abridged and rapid penmanship, to suit the requirements of the thought composition; and the fault is apt to grow worse with time, and very much worse with success in literary work, so that at last, with many of them, penmanship comes to be little more than a convenience for jotting down their private impressions in mystic characters known only to themselves. Some writers have to have at the case their trained interpreters—compositors who by long familiarity with the manuscripts have come to be nearly as well acquainted with their peculiarities and suggestions as the writers themselves. This was true of the great editor,

Horace Greeley, and is still true of hundreds of the editorial brotherhood who will never be known to fame.

Admitting that this style of penmanship is a fault, and a recognized fault, the question arises, Can it be corrected? and if so, how?

Many writers, driven to desperation by the complaints of their publishers, and the mangled condition of their productions when finally gotten into print, have attempted to cut the gordian knot by the use of the newly invented type-writer, or calligraph. But, in spite of protestations to the contrary, the fact remains that difficult composition cannot be carried on while strutting upon the starting key-board of machinery. It is entirely out of harmony with the genius of thinking. One who composes as an artist paints, putting words together like bits of color, must see what he is doing; must see what has gone before, what is the connection, and how every sentence reads and fits in with the one before and after. No leading writer, so far as I know, composes his best productions by the aid of the type-writer. This solution of the problem, then, is not practicable. How shall the difficulty be overcome? I answer, it can be overcome only by willingness on the part of scholars and men of letters to cultivate, systematically and earnestly, the art of penmanship. I do not believe that any style is so irrevocably formed that it cannot be changed by, say, six months of faithful practice in accordance with the best models. Of course, it would be best that every scholar, every student, every person who intends to follow a profession when the pen must be constantly used, should form a good style of penmanship while young—though this is very seldom done; but still, it is never too late to improve, even to change altogether, one's handwriting. It would be somewhat of an embarrassment at first, no doubt, to have to give a large share of one's attention to the merely mechanical part of the task; but the long-term benefits to be gained, and, once formed, would be invaluable to the writer. Besides, there is an unbounded satisfaction in seeing fair thoughts put by the hand into fair form. There should be something of the pride of the artist in a handsome manuscript. It is to be hoped that many of our scholars, and constant contributors to the periodical press, whose handwriting is now a trial to the proof-reader and the editor, and a discouragement to the compositor, will learn wisdom from the vexations to which they are in turn subjected, and make some definite effort to form a legible and agreeable style of penmanship.

THE LIBRARIES OF EUROPE.—VIENNA has 577 libraries, containing altogether 5,500,000 volumes, without counting manuscripts. Next to Austria is France, which counts five hundred libraries, containing 4,350,000 volumes; and next, Prussia, about four hundred libraries and above 3,500,000 books. Great Britain is reported as having only two hundred libraries, but they contain nearly a quarter of a million more printed books than Prussia. The largest is that of Paris, with over two million volumes; the British Museum comes second, but a long way behind, with one million; Munich third, with 800,000; then Berlin, with seven hundred thousand; Dresden with five hundred thousand; the Vienna has only thirty thousand printed books, but a very rich in valuable manuscripts, the total of which is twenty-five thousand. The most celebrated and largest of the university libraries are the Bodleian, at Oxford, and that of Heidelberg, each possessing about five hundred thousand volumes.

—*Scholar's Companion*.

Remember, you can get the JOURNAL ^{every} week, for a 75-cent book free, for \$1.00 or a \$1 book and the JOURNAL for \$1.25. Do your friends a favor by telling them.

A Condemned Sentinel.

A cold, stormy night, in the month of March, 1807, Marshal Lefebvre, with twenty-seven thousand French troops, had invested Dantzic. The city was garrisoned by seventeen thousand Russian and Prussian soldiers; and these, together with twenty or thirty thousand well-armed citizens, presented nearly double the force which could be brought to the assault. So there was the utmost need of vigilance on the part of the sentinels; for a desperate sortie from the garrison, made unawares, might prove calamitous.

At midnight Jerome Dubois was placed upon one of the most important posts in the advanced line of pickets, it being upon a narrow strip of land raised above the marshy flat, called the Peninsula of Neh-rung. For more than an hour he paced his lonely post without hearing anything more than the moaning of the wind and the driving of the rain. At length, however, another sound broke upon his ear. He stopped and listened, and presently he called, "Who's there?"

The only answer was a moaning sound. He called again, and this time he heard something like the cry of a child; and pretty soon the object came towards him out from the darkness. With a quick, emphatic movement, he brought his musket to the charge, and ordered the intruder to halt.

"Me!" exclaimed a childish voice. "Don't shoot me! I am Natalie. Don't you know me?"

"Heavens!" cried Jerome, elevating the muzzle of his piece, "is it you, dear child?"

"Yes; and you are good, Jerome. Oh, you will come and help mamma! Come, she is dying."

It was certainly Natalie, a little girl only eight years old, daughter of Lisette Vail-lant. Lisette was the wife of Pierre Vail-lant, a sergeant in Jerome's own regiment, and was in the army in capacity of nurse.

"Why, how is this, my child?" said Jerome, taking the little one by the arm.

"What is it about your mother?"

"Oh, good Jerome, you can hear her now. Hark!"

The sentinel bent his ear, but could hear only the wind and the rain.

"Mamma is in the dreadful mud," said the child, "and is dying. She is not far away. Oh, I can hear her crying!"

By degrees Jerome gathered from Natalie that her father had taken her out with him in the morning, and that in the evening when the storm came on, her mother came after her. The sergeant had offered to take a man back to camp with his wife; but she preferred to return alone, feeling sure that she should meet with no trouble.

The way, however, had become dark and uncertain, and she had lost the path, and wandered off to the edge of the morass, where she had sunk in the soft mud.

"Oh, good Jerome," cried the little one, seizing the man's hand, "can't you hear her? She will die if you do not come and help her."

At that moment the sentinel fancied he heard the wail of the unfortunate woman. What should be it? Lisette, the good, the maternal, the tender-hearted Lisette, was in mortal danger, and it was in his power to save her. It was not in his heart to withstand the pleadings of the child. He could go and rescue the nurse, and return to his post without detection. At all events, he could not resist the childish pleader.

"Give me your hand, Natalie. I'll go with you."

With a cry of joy the child sprang to the soldier's side; and when she had secured his hand she hurried him along towards the place where she had left her mother. It seemed a long distance to Jerome, and once he stopped as though he would turn back. He did not fear death; but he feared dishonor.

"Hark!" uttered the child.

The soldier listened, and plainly heard the voice of the suffering woman calling for help. He hesitated no longer. On he

hastened, through the storm, and found Lisette sunk to her armpits in the soft morass. Fortunately a tuft of long grass had been within her reach, by which means she had held her head above the fatal mud. It was no easy matter to extricate her from the mire pit, as the workman had to be very careful that he did not himself lose his footing. At length, however, she was drawn forth, and Jerome led her towards his post.

"Who comes there?" called a voice from the gloom.

"Heavens!" gasped Jerome, stopping and trembling from head to foot.

"Who comes there?" repeated the voice. Jerome heard the click of a musket-lock; and he knew that another sentinel had been stationed at the post he left. The relief had come while he had been absent.

"Friend, with the counter-scarp!" he answered to the last call of the new sentinel. He was ordered to advance, and when he had given the counter-scarp he found himself in the presence of the officer of the guard. In a few hurried words he told his story; and had the officer been alone he might have allowed the matter to rest where it was; but there were others present, and when ordered to give up his musket he obeyed without a murmur, and silently accompanied the officer to the camp, where he was put in irons.

On the following morning Jerome Du-

boise was the morning succeeding the day of his trial. The result of the interview with Marshal Lefebvre was made known to him, and he was not at all disappointed. He blamed no one, and was only sorry that he had not died upon the battle-field.

"I have tried to be a good soldier," he said to his captain. "I feel that I have done no crime that should leave a stain upon my name."

The captain took his hand and assured him that his name should be held in respect.

Towards evening Pierre Valliant, with his wife and child, were admitted to see the prisoner. This was a visit which Jerome would gladly have dispensed with, as his feelings were already wrought up to a pitch that almost unmanned him; but he braced himself for the interview, and would have stood it like a hero, had not little Natalie, in the eagerness of her love and gratitude, thrown herself upon his bosom and offered to die in his stead. This tipped the brim-ting cup, and his tears flowed freely.

Pierre and Lisette knew not what to say. They wept, and they prayed, and they would have willingly died for the noble fellow who had been thus condemned.

Later in the evening came a companion who, if he lived, would at some time return to Jerome's boyhood home. First, the condemned thought of his widowed mother, and

the execution of a brave comrade to thoughts of mementing the enemy.

"What shall we do with the prisoner?" asked the sergeant who had charge of the guard.

"Lead him back to the camp," replied the captain.

The decision was very simple, but the execution thereof was not to be so easy; for hardly had the words escaped the captain's lips when an squadron of Prussian cavalry came dashing directly towards them. The division was quickly formed into four hollow squares, while the guard that held charge of the prisoner found themselves obliged to flee.

"To heaven's name!" cried Jerome, "cut my bonds and let me die like a soldier!"

The sergeant quickly cut the cord that bound the prisoner's elbows behind him, and then dashed towards the point where his own company was stationed. The rattle of musketry had commenced, and the Prussians were vainly endeavoring to break the squares of French troops. Jerome Dubois looked about him for some weapon with which to arm himself; and presently he saw a Prussian officer, not far off, reeling in his saddle as though he had been wounded. With a quick glance he reached the spot, pulled the dying officer from his seat, and leaped into the empty saddle.

Dubois was fully resolved that he would sell his life on that day—sell it on behalf of France—and sell it as dearly as possible. But he was not needed where he was. He knew that the Prussians could not break those hollow squares; so he rode away, thinking to join the French cavalry, with whom he could rush into the deepest danger. Supposing that the heaviest fighting must be upon the Neh-rung, he rode his horse in that direction; and when he reached it he found that he had not been mistaken. Upon a slight eminence towards Hangelberg the enemy had planted a battery of heavy guns, supported by two regiments of infantry; and already with shot and shell immense damage had been done.

Marshal Lefebvre rode up shortly after this battery had opened, and very quickly made up his mind that it must be taken at all hazards.

"Take that battery," he said to a colonel of cavalry, "and the battle is ours."

Dubois heard the order and saw the necessity. Here was danger enough, surely; and, determined to be the first at the fatal battery, he kept as near to the leader as he dared. Half the distance had been gained, when from the hill came a storm of iron that plowed into the ranks of the French. The colonel fell, his body literally torn to pieces by a shell that exploded close against his bosom.

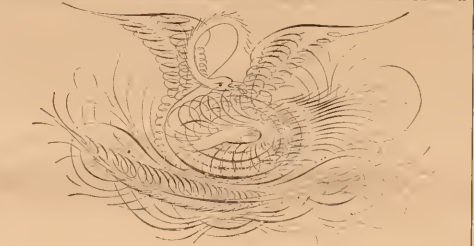
The point upon the peninsula now reached by the head of the assaulting column was not more than a hundred yards wide; and it was literally a path of death, as the fire of twelve heavy guns was turned upon it. The colonel had fallen, and very soon three other officers went down, leaving the column without a commissioned leader. The way was becoming blocked up with dead men and dead horses; and the head of the column stopped and wavered.

Marshal Lefebvre, from his elevated place saw this, and his heart throbbed painfully. If that column was routed, and the Russian infantry charged over the peninsula, the result might be calamitous.

But—see! A man in the uniform of a French private, mounted upon a powerful horse, caparisoned in the trappings of a Prussian staff officer, with his head bare, and a bright sabre swinging in his hand, rushes to the front, and urges the column forward. His words are fiery, and his look is dauntless.

"For France and for Lefebvre!" the strange horseman cries, waving his sword aloft, and pointing towards the battery. "The marshal will weep if we lose the day!"

The brave troops, thus led by one who feared not to dash forward where the



The above cut was photo-engraved from an original pen-and-ink flourish executed by Prof. P. R. Spencer, of the Cleveland (O.) Business College.

bois was brought before a court-martial under charge of having deserted his post. He confessed that he was guilty, and then permission was granted him to tell his own story.

This he did in a few words; but the court could do nothing but to pass sentence of death; but the members thereof all signed a petition praying that Jerome Dubois might be pardoned; and this petition was sent to the general of the brigade, and through him to the general of the division, by whom it was indorsed and sent up to the Marshal.

Lefebvre was kind and generous to his soldiers, almost to a fault; but he could not overlook so grave an error as the one which had been committed by Dubois. The orders given to the sentinel had been very simple; and foremost of every necessity was the order forbidding him to leave his post until properly relieved. To a certain extent the safety of the whole army rested upon the shoulders of each individual sentinel, and especially upon those who at night were posted near the lines of the enemy.

"I am sorry," said the gray-haired old warrior, as he folded up the petition and handed it back to the officer who presented it. "I am sure that man went on wrong, and yet a great wrong was done. He knew what he was doing—he ran the risk—he was detected—he was tried and condemned. He must suffer."

They asked Lefebvre if he would see the condemned.

"No, no," the marshal cried, quickly. "Should I see him, and listen to one-half his story. I might pardon him; and that must not be done. Let him die, that thousands may be saved."

he sent her a message of love and devotion. Then he thought of a brother and sister. And finally he thought of one—a bright-eyed maid—whose vine-clad cot stood upon the banks of the Seine—one whom he had loved with a love such as only great hearts can feel.

"Oh, my dear friend!" he cried, bowing his head upon his clasped hands, "you need not tell them a falsehood; but if the thing is possible, let them believe that I fell in battle!"

His companion promised that he would do all he could; and if the truth could not be kept back, it should be so faithfully told that the name of Jerome Dubois should not bear dishonor in the minds of those who had loved him in the other days.

Morning came, dull and gloomy, with driving sleet and snow; and at an early hour Jerome Dubois was led forth to meet his fate. The place of execution had been fixed upon a low, barren spot towards the sea; and thither his division was being marched to witness the fearful punishment. They had gained not more than half the distance when the sound of some strange commotion broke upon the wintry air; and very shortly an aid-de-camp came dashing to the side of the general of brigade, with the cry:

"A sortie! A sortie! The enemy are out in force. Let this thing be stayed. The marshal directs that you face about and advance upon the peninsula!"

In an instant all was changed in that division; and the brigadier-general, who had temporary command, thundered forth his orders for his countermarch.—The gloom was dissipated; and with glad hearts the soldier turned from the thoughts of the exe-

shot fell the thickest, gave no answering shot, and pressed on, caring little for the pain of death so long as they had a living leader to follow. Hoping that he might take the battery, and yet avoiding death, Jerome Dubois spurred on; finally, the troop came upon the battery with irresistible force.

It was not in the power of the cannoners to withstand the shock, and the Russian infantry that came to their support were swept away like chaff. The battery was quickly captured; and when the guns had been turned upon those who had shortly before been their masters, the fortune of the day was decided. The Russians and the Prussians—horse, foot and dragons—such as were not taken prisoners, made the best of their way back into Danzig, having lost more men than they had gained.

Jerome Dubois returned to the guard-house, and gave himself up to the officers in charge. First, a surgeon was called to dress several slight wounds which he had received. Next, his colonel was called to see what should be done with him. The colonel applied to the general of brigade, and the general of brigade applied to the general of division, and the general of division applied to Marshal Lefebvre.

"What shall we do with Jerome Dubois?"

"God bless him!" cried the general-in-chief, who had heard the whole story. "I'll pardon him to-day, and to-morrow I'll promote him."

And Jerome Dubois, in this way, went himself to see the loved ones in France, and when he went he wore the uniform of a captain.

A Letter and Reply.

THOR, G. H. PRITCH, — Oct. 4th, 1883.
Kendall, Iowa.

Dear Sir—I am at present teaching penmanship in the public schools at this place, and as it is my first experience in graded schools, and knowing that you have had considerable experience in this line, would like to intrude on your good nature by asking your opinion on a few points pertaining to this kind of work.

First, At what age do you think advisable to begin the use of pen and ink? Second, What is the best way to interest beginners? Third, I have some trouble to keep them at it. Fourth, At what age do you think it preferable to begin the use of muscular or combined movement? Some of my pupils think they can never learn to write with muscular movement. Fifth, The teachers before me have used a variety of methods in teaching—some using copy-books for all; others, for only a part of the school. I prefer them for the lower grades only; what think you?

If not too much trouble please answer me, and greatly obliged, Yours, very truly,

Most certainly I will answer, not only to oblige you, but every reader of the JOURNAL.

I confess that I cannot tell just what I wish through this medium, yet am willing to make the attempt, and possibly prevent others from groping in the dark. I virtually have answered all these questions during the past two years, yet am willing to tell my story again and again.

First—At what age do you think it advisable to begin the use of the pen and ink? Ans. Carefully not at so early as is usually the case. Blots, dashes, scratches, scrawls and hitherglances can all be avoided. To attempt to write with ink too soon is to attempt an impossible thing; i. e., if ink and pen are used too early the very poor results usually attained must be expected—that is, blots, dashes, etc., are the necessary effect of blind stupidity in the use of pen and ink before the proper time.

If other branches of an English education were as poorly taught as penmanship, the very world go on. "Cursed be the school that our country has."

As it is, what is learned in penmanship by nine-tenths of the children in our public schools is due to their perceptive faculties, and a force of necessity in writing the gen-

eral lessons of the school. The teachers are not to blame for any progress made, nor are they to be censured for an almost total indifference in the subject taught. As soon as a pupil can do the work of penmanship with a lead-pencil and double-lined book or paper, reasonably well, tolerably well, with a degree of satisfaction, then with double-lined paper begin the use of ink and pen, similar to 404 (Gillett), and review the identical work with closer criticism. The age plays no part in the answer to the original question whatever. If the person taught were 269 years old, and in no way knew more about the subject-matter than a child with equal muscular development, I would most assuredly counsel the use of a lead-pencil for two reasons: first, to avoid blots, dashes, etc., which invariably produce discouragement to a beginner; second, to increase the chances of success by lessening the labor attendant.

A child can neither hold a pen nor pencil correctly. A pencil held incorrectly will write much better than a pen held incorrectly.

The natural weakness of the fore-finger of a child, together with the use of short slate pencils five-sixths of the time, is cause enough for the general imperfect holding of the pen. While we concede the fact that correct posturing by the average child is impossible, it can be vastly improved by the use of covered slate-pencils that will not break when let fall.

It is beyond reason and good sense to expect a child to do the work usually assigned at all creditably with a short, blunt slate-pencil. The precision with which advantage is taken in the proper presentation of general subjects taught, and particularly with the classics, to accomplish the very best results and highest aims, is absolute proof of the weakness and aliphoid manner with which this subject is treated.

Carelessness generally is proved by seeing the miserable results. All through the period of the child's use of the long slate and lead pencil the finger will be growing stronger while the work will have been progressing, and in due course of time the adoption of pen and ink will be the prize gained for having accomplished certain results.

The use of pen and ink indiscriminately with any class, simply because they should know how to use them, or because they are old enough and ought to know how, is argument too weak to be contraacted by the intelligent.

With the proper training from the beginning (which is six years), the child can begin the use of pen and ink at nine years, and it is not objectionable to begin later. The flimsy argument, that "the sooner the better," is uttered only by the ignorant, whose general opinions are valueless to progress. It is not proper—it is not right, it is not justice to the pupil to go from slate-pencil to pen, ink and paper.

Impossibilities should not be attempted with grown persons, much less with children. If the child has no expression in the matter, it is but justice to exercise the proper judgment in his behalf.

A experience worthy of consideration lays down the law thus: Use slate-pencils (covered) and ruled slates for fair execution is reached in Nos. 1, 2, 3, in Programme "A"; then, as a prize for certain proficiency, allow only those the use of lead-pencils and double-ruled books who attain certain results.

The various steps are as follows:

- (1) The use of slate (double-ruled) and pencil.
- (2) The use of paper (double-ruled) and lead pencil.
- (3) The use of paper (double-ruled) and coarse pen.
- (4) The use of paper (single line) and coarse pen.
- (5) The use of paper (single line) and fine pen.

The use of the tools employed has always been a secondary consideration. I deem it

even more essential than the proper classification of the subject-matter. They undoubtedly should go hand in hand, and one should not be sacrificed at the expense of the other.

In conclusion, to the answer of this question permit me to say, Don't be too big a hurry to have pupils begin the use of pen and ink.

Second.—What is the best way to interest beginners? By introducing the simplest possible work, and never attempting to go beyond the power of each individual to perform. Individual advancement is the only true advancement; individual instruction is the only true instruction. Class instruction is necessary, and often more effective, not only for beginners, but any set of pupils.

This question has been asked by every teacher in the profession, and will continue to be asked as long as the error committed is on the part of the teacher. Rapid strides have been made in teaching numbers, reading, etc., but writing is yet pursued in the old beaten track, yielding the usual results: poor writing, on the part of the pupil, and indifference and disgust on the part of the teacher. If necessary, I stand ready to prove that careless, indifference, and poor results, on the part of the pupils, are indirectly the faults of the teacher, and directly the fault of the general mode of procedure that has for its base class instruction and general advancement.

Any set of children, with the proper materials, and a systematic course of instruction properly applied to individual needs, supplemented with class explanations and drill, each advanced upon his own merit, cannot fail to win the highest possible results.

Beginners are as easily interested as any other class. Apply the proper remedy, and the care must follow as the result of law. Children taught how to make figures (the digits) properly need comparatively little instruction in the formation of letters.

Children became interested the moment they are convinced of the practicability of any work. The figures are practical; they are used thousands of times every week, and the letter they are formed the more accustomed will the eye become to points of beauty, and the hand perform that which good taste demands.

Third.—"I have some trouble to keep them at work." You always will have, so long as class instruction is made the main-spring, and work given beyond the calibre of a majority in the class, the guide for advancement.

Fourth.—"At what age is it practicable to begin the use of muscular or combined movement?" Some of my pupils think they can never learn to write with muscular movement." When the proper preparation has been made to think it practicable to begin the use of muscular (fore-arm) and combined (forearm and finger) movement, at ages ranging from twelve to fifteen years. After the rule—twelve, the exception. But if the proper preparation has not been made I must assuredly would agree with the children that they cannot, with any satisfaction, do the work required. Never has no meaning, coming, as it usually does, from school-children.

I question the advisability of teaching "Movement" (as usually defined) in our public schools when the pupils are not directly instructed by a special teacher, or where but two lessons of one-half hour each are given each week by a special teacher. Considerable time must be given movement to gain any tangible results. If the time cannot be given, why attempt an impossibility? Even should it be possible to devote one-half hour to the writing-exercise each day, under the guidance of a special or expert teacher, I question the advisability of teaching movement at all indiscriminately, as is too often attempted.

(REMARK.) I will volunteer to be one of two to discuss this question in the columns of the JOURNAL.

Fifth.—"The teachers before me have used a variety of methods." I ask, Why? Let this also be discussed. Has not some plan yet been discovered that will prove the Balm of Gilead? Is darkness yet upon the face of the mighty deep? Has not yet been defined that will serve as a model?

One idea in this matter, viz., teaching movement, will defeat all results possible to be coeverted.

The average graduate in penmanship of a business college is unable to take charge of the penmanship department of a city school. This accounts for so much theory, and so little common sense in the general treatment of this subject. Half views are worthless, and so long as an excellent handwriting is the principal requisite for a position, so long will these and hundreds of other questions be asked as to all points pertaining to the most successful treatment of the subject.

WHAT CONSTITUTES A GOOD CLERK.

—A good clerk must be thoroughly alive to the intrinsic value of the wares he has to sell, must not only be thoroughly conversant with what they are composed of, how they are manufactured and all about them, but he must be convinced in his own mind that the goods he has to dispose of cannot be excelled in quality for the price by any other store in the town. He must have implicit faith in the house he is selling for, that they and they only, are the parties who can supply the wants of a customer to advantage. Must be a good judge of human nature, know where the horse has to take a customer; is fact, with the real clear human nature must be a study. Have a joke for the joking customer, a laugh for the laughing customer, a story for the talking customer, as well as occasionally put on the seative to please the thinking customer. In short, he must be everybody's baby, take and give him whatever happens to come upmost. He must never take rebuffs unkindly but assume that everything is well meant, nor permit his temper to get ruffled with a customer, no matter how great the provocation. He must start out in the morning with a determination to sell goods irrespective of how much patience and labor it may require; must avoid anything approaching low and vulgar language. He must be high-toned, obliging, courteous, straightforward, and never think it a trouble to show goods, and feel confident at all times that he is doing the very best that is possible to do by his customers, as well as endeavor to persuade them that he has done so.—*American Grocer.*

THE PENMAN'S ART JOURNAL, edited and published by D. T. AMES, 295 Broad Street, New York. This long-continued and valuable journal devoted to the interests of good penmanship. Its typographical appearance is extremely neat, and it is handsomely illustrated with portraits and views and fine examples of calligraphy by American penmen. In addition to the interesting and pithy items of general news of the craft it contains writing-lessons and novel illustrative diagrams.—*London Paper and Printing Trades Journal.*

Tobacco.—"Where did 'hancy come from, Corny?" inquired Mary.

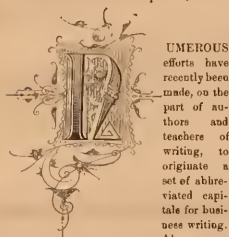
"Why, from 'Meriky; where else?" he replied—"that sent us the first pity. Long life to it for both, say I."

"What sort of a place is that, I wonder?"

"Meriky, is it? They tell me it's mighty sizeable, Moll, darlin'." I'm told that you might roll England through it, and it wouldn't be any use due to the ground. There's fresh-water oceans inside of it that you might throw Ireland in and save Father Mathew a wonderful sight of trouble; an' as for Scotland, you might stick it in a corner of one of your forests, and you'd never be able to find it out except, it may be, by the smell of whisky. If I had only a thrille of money, I'd go an' seek my fortune."

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Abbreviated Capitals.



present a set which we believe to be admirably adapted for that purpose. The same constitute a part of the department of practical writing in "Ames's New Compendium of Practical and Artistic Penmanship"—now ready to mail to any address for \$5.

Why so many Bad Writers?

PROBABLY no other attainment is subject to so many ridiculous notions as the acquisition of what may be termed a good handwriting. We are constantly met with the remark that good writing is a gift—"To some it comes perfectly natural"; while others never can learn to write well." To us this is sheer nonsense. We believe that any person possessed of average common sense and a good hand can learn to write, with fair facility, a legible style of writing, and that this is as certain as it is that he can acquire a practical knowledge of arithmetic, grammar, geography, or other branch of education.

The chief difficulty of the masses in learning to write has been the indifference manifested by teachers and school officers respecting the instruction of writing in our public schools. In all other branches, teachers recognize the necessity of, and school-boards demand a certain standard of, qualification; but the instruction of writing is left to take care of itself—the teacher scarcely conceiving it as among his necessary qualifications, while his employers have not deemed it of sufficient importance to question his capability either to practice or teach writing in a creditable manner. This being the fact, is it any wonder that pupils should be indifferent, and at length come themselves to regard it as of slight importance whether or not they write a good hand?

A teacher who himself is a good writer, and is alive to the value and importance of good writing, will seldom fail of awakening an interest in, and securing, that earnest study and practice of writing which will secure to his pupils a good handwriting.

The Common-sense Binder.

This convenient receptacle for holding and preserving the JOURNAL should be in possession of every subscriber. It is to all intents and purposes a complete binder, and will contain all the numbers for four years. Mailed for \$1.50.

Many life books are bound in calf.—Ez.

Home Study and Improvement.

ANOTHER page will be found an article upon the above subject, by Mary E. Meritt, that deserves the thoughtful attention of all, and especially the female, readers of the JOURNAL. Few persons realize how much of valuable information, and how many useful and gratifying attainments may be acquired by a systematic, industrious, and judicious employment of time at home; and it is a pleasure to note the organized effort now being made to initiate and encourage home education and improvement.

It is an obvious fact that with most ladies all educational, and even literary, improvement ceases with their school days, or at best with marriage. Domestic affairs, or light, useless reading, absorbs their time, and very soon the brilliant and scholarly schoolgirl, who has been the pier, if not the superior, of her male classmate, is quite distanced, and is, comparatively, his inferior in nearly all departments of human knowledge. The young men, by their more practical and extended range of observation, not only utilize, but continually through life add to their school attainments; while the young lady, in her limited sphere of thought and observation, seldom finds occasion even to recall her former studies—to say nothing of extending them. Hence any movement looking to the encouragement of original or continued effort for silencing the standard for home culture of ladies we bid God-speed.

The

REPORT of the United States Commissioner of Education, for 1881, has just been received. It contains much valuable information respecting the educational systems of this country and the world, and their results.

The number of teachers employed in public schools in the States and Territories is 329,159. Salaries for men range from \$25.45 in South Carolina to \$99.50 in Nevada; for women, from \$16.84 in Vermont to \$74.76 in Nevada. Alabama, Florida, Kentucky, Louisiana, Maryland, Mississippi, New York, North Carolina, Tennessee, New Mexico, and Wyoming make no distinction of sex in reporting salaries. The lowest salary reported in these is \$23.25, in North Carolina; the highest \$200.23, in Wyoming. In the New England States the excess of the salaries of men above those of women ranges from \$10.86 to \$47.05, in the Middle Atlantic States from \$39.9 to \$18.39; in the Southern Atlantic States from 97 cents to \$20; in the Northern Central States from \$4 to \$11.20; in the Southern Central States from \$5 to \$14.41; in the States of the Pacific slope from \$10.51 to \$21.71; in the Territories from \$7 to \$29.85. West Virginia reports average salaries for women in excess of those for men by 74 cents.

The total amount expended for school purposes is \$85,111,442. The amount expended for each pupil ranges from \$1.71 in North Carolina to \$21.43 in Colorado.

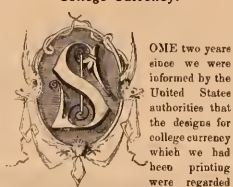
There are 362 universities and colleges having 62,135 students and 4,361 instructors.

Of scientific schools there are 85, having 12,709 students and 1,019 instructors; 144 schools of theology having 4,633 students and 624 instructors; 47 law schools having 3,227 students and 229 instructors; 126 schools of medicine, dentistry, and pharmacy, having 14,536 students and 1,746 instructors; of commercial and business colleges there are 262, having 34,414 students and 174 instructors; 57 institutions for the deaf and dumb, with 6,740 students and 431 instructors; schools for the blind number 30, and have 2,145 students and 593 instructors.

Our Canadian Agent.

J. B. McKay, of Kingston, Ontario, is duly authorized to act as agent for the JOURNAL in Canada.

College Currency.



OME two years since we were informed by the United States authorities that the designs for college currency which we had been printing were regarded as being so much in the similitude of the national bank notes as to be a violation of the U. S. statute, and calling upon us to desist from printing the same, and to surrender our plates and stock of currency on hand for destruction, which we did. We then prepared new designs for currency, which we submitted to the then United States attorney for this city, who pronounced them, in his judgment, unobjectionable, and so we clearly believe them to be; but it seems that the solicitor of the United States Treasury thought otherwise, and, accordingly, caused us to be notified, a few months since, that we must discontinue the printing and sale of currency from these plates, as it was deemed by him to be in violation of the United States statute. In order that there should be no question respecting the legality of currency we might offer for sale we have prepared a set of designs which we have submitted, through Mr. James L. Brooks, chief of the Secret Service Division of the United States Treasury at Washington, D. C., to the United States Solicitor, who returns the designs, with the following communication:

U. S. TREASURY DEPARTMENT,
SECRET-SERVICE DIVISION,
OFFICE OF CHIEF,
WASHINGTON, D. C., Oct. 25d, 1883.

MR. D. T. AMES,

Broadway, N. Y. City.

Sir—I have submitted your three designs for notes, for college use, to J. H. Robinson, Assistant-solicitor of the Treasury, and he finds no objection thereto, provided they are printed in carbon, on a white ground, with plain blacks.

In modifying or changing the designs in any manner, you must avoid imitating geometric words; also avoid the use of the following words in the notes, to wit: "President," "Cashier," "currency," "dollars," "cents," "money," "Bank," "Pay on demand."

There must be no counters, vignettes, or any thing bearing resemblance in whole or in part, to any currency authorized by Congress, or issued by the General Government.

I recognize your earnest desire to conform

to the requirements of the Department for the protection of the uneducated in financial matters, and I believe the designs herewith returned, if used for college purposes, cannot, should they fall into dishonest hands, be used in lieu of the genuine issues of National Banks, or of the United States Treasury.

Respectfully,

JAMES J. BROOKS, Chief.

From the above communication it will be observed that it is the purpose of the United States Treasury officials to tolerate nothing in the form of college script that bears the remotest resemblance to actual money; and it has been with no little perplexity and study that we have been enabled to prepare designs having any fair degree of artistic merit, and yet be within the rules laid down by the United States Solicitor. We believe, however, that we have succeeded in originating an unobjectionable style of currency which will admirably serve the purpose, while it will possess considerable artistic merit, and, under the circumstances, prove highly acceptable for all school purposes.

Perfect drawings for photo-engraving will be completed, and plates engraved, so that duplicate cuts or currency may be supplied by the middle of December. The currency will be printed on bank-note paper, in the unit denominations of 1, 2, 5, 10, 20, 100, 500, and 1,000; of the fractional denominations, 1, 5, 10, 25, and 50. This currency will be constantly kept in stock, and furnished at a price to defy competition, and will be made as attractive as is possible under the severe, but proper, restrictions set forth in the above letter of Mr. Brooks.

The

CHRISTMAS number of the JOURNAL will be the most attractive and interesting number ever issued. It will certainly be worth more than the price of a year's subscription to anyone in any way interested in penmanship. Single copies, 10 cents. As a medium for advertising it will be specially valuable, as we guarantee a circulation of over 30,000 sixteen-page copies. Limited number of select advertisements will be accepted at the regular rates, as given on the first column of the preceding page.

Back Numbers of the "Journal."

Every mail brings inquiries respecting back numbers. The following we can send, and no others: All numbers of 1878; all for 1879, except May and November; for 1880, copies for months of January, February, April, May, June, August and December only remain; all numbers for 1881, and all for 1882, except June. It will be noted that while Spencer's writing lessons began with May, the second lesson was in the July number, so that the series of lessons is unbroken by the absence of the June number. Only a few copies of several of the numbers mentioned above remain, so that persons desiring all or any part of them should order quick. All the 51 numbers, back of 1883, will be mailed for \$4.00, or any of the numbers at 10 cents each.



*Surge the fight through swift as eagles wings
The pen commands, and the bold figure springs.
While the slow pencils, discontinued face
Repeat the stroke, but cannot reach the grace*

The above cut is photo engraved from pen-and-ink copy, executed at the office of the JOURNAL, and constitutes a part of a page of Ames' new "Compendium of Practical and Artistic Penmanship." This work is now in the hands of the binder, and nearly ready to mail. It will be the most comprehensive and practical guide in the entire range of the penman's art, ever issued. The work will comprise a complete course of instruction in Plain Writing, a full course of Ornate Flourishing, upward of forty standard and ornate alphabets, and over twenty 11 x 14 plates of commercial designs, engraved resolutions, memorials, certificates, title pages, etc., in short, it will contain numerous examples of every species of work in the line of a professional penman. The price of the work, post-paid, is \$5; mailed free, as a premium, to the sender of a club of twelve subscribers to the "Journal." We hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.

Autograph Exchangers.

In accordance with a suggestion in the last number, the following-named persons have signified their willingness or desire to exchange autographs, upon the Peierian plan, as set forth in the August number of the JOURNAL:

C. C. Cushman, Central High School, Pittsburgh, Pa.
J. M. Shephard, La Grange, Mo.
C. J. Wolcott, Sherman, N. Y.
R. H. Maring, Columbus (Ohio) Business College.
Wilson M. Tylor, Marshall Seminary, Easton, N. Y.
J. W. Brese, Keokuk, Iowa.
J. W. Fisher, Brunswick, Me.
O. J. Hill, Dryden, N. Y.
L. H. Shaver, Cave Springs, Va.
W. D. Strong, Ottumwa, Iowa.
J. H. W. York, Woodstock, Ontario.
Charles Hills, 234 11th Street, Philadelphia.
W. E. Ernst, Sherwood, Michigan.
E. C. Howarth, Business University, Rochester, N. Y.
D. C. Griffiths, Waxahatchie, Texas.
C. W. Shocum, Chillicothe, Ohio

The Bryant, Stratton & Saller Business College, Baltimore, Md., held its Nineteenth Anniversary Exercises on the 3d inst.

The Christened College of Philadelphia, Pa., conducted by Prof. Groebner, is enjoying more than its usual degree of prosperity.

The Delaware (Ohio) Gazette pays G. W. Mahan a high compliment for his successful work as a teacher of writing, at Oberlin, Ohio.

In the October number of the JOURNAL we mentioned J. B. Campbell as a teacher of writing, at the Greenwicks (Conn.) Academy, which was a mistake, as he is principal of the Bay View Business College, East Greenwich, R. I.

Fred. F. Judd, who, for some time past, has been in charge of the Commercial Department of the Jennings College, at Aurora, Ill., has a position in Souder's Chicago Business College. The brother, H. S. Judd, succeeds him at Aurora.

H. W. Pickering's Writing Academy, lately opened in Association Hall, Philadelphia, Pa., is already fast to overflowing, and the Professor is looking for new and more spacious quarters. Such is the incurrence of well-deserved popularity.

The Writing Department of the Oberlin (Ohio) College, in charge of Urial McKee, has lately occupied new and commodious rooms in the Royce Block, Nos. 13 and 121 College Street. The fine specimens of improvement made by pupils in this department are indicative of good instruction.

The Vincennes (Ind.) Commercial says

"W. L. Bowman has entered into a partnership with Prof. W. E. Shaw, in the management of the Vincennes Business College. The college has been moved to more central and commodious quarters, corner Second and Bassett Streets, over Markes's drug store. Prof. Bowman is a fine penman and comes here highly recommended as an experienced teacher of commercial branches, and will be a valuable acquisition to the faculty."

During a late visit to the City of Brotherly Love we had the pleasure of a visit to the Bryant & Stratton Business College, conducted by J. E. Soule, which we found in the enjoyment of an unprecedented tide of prosperity. The college-nurses have lately been enlarged and refitted in the most convenient and elegant style.

S. W. Christie, who, for the past eight years, has had charge of the Banking and Office Departments of the Eastman Business College, at Poughkeepsie, N. Y., is about to establish a business college at Luck Haven, Pa. Mr. Christie is the author of a guide-book for students, which has proved an invaluable aid to beginners. Says the Poughkeepsie News Press:

"It is no more than mere justice to say that no member of the faculty has contributed more to the present high grade among the educational institutions of the country. All who had the good fortune to meet him in either professional or social life during his residence in this city will unite with us in wishing him that reward in his new sphere which his talents and industry deserve."

Baylies' Commercial College, at Dubuque, Iowa, held its Twenty-fifth Anniversary in October. The Milwaukee Sentinel says:

"The occasion was celebrated with much enthusiasm, the larger Opera House, according to a Dubuque paper, being crowded with the elite of that city. The first address was delivered by the Mayor, followed by C. Baylies, the founder of the college. Mr. Baylies, in his remarks spoke of the time when the founder of the college was engaged in conducting a similar enterprise in this city, some twenty-five years ago. R. C. Spencer was the next speaker, and his address was pronounced 'one of the most interesting events of the evening.' Mr. Spencer reviewed the system of business school teaching, and spoke of the originator of such enterprises, R. M. Bartlett, of Cincinnati, who is still living, and is gladdened at the wonderful success achieved by his project. Mr. Spencer prophesied a great achievement in business education during the next twenty-

five years. In closing he thanked the ladies and gentlemen of Dubuque and the citizens of Iowa for their manifest appreciation of Mr. Baylies' efforts."



[Persons sending specimens for notice in this column should see that the packages containing the same are postage paid in full at letter rates. A large proportion of these packages come short paid for sums ranging from three cents upward, which, of course, we are obliged to pay. This is scarcely a desirable consideration for a gratuitous notice.]

Specimens of penmanship worthy of mention have been received as follows:

C. H. Peirce, Keokuk, Iowa, a letter.
M. W. Cobb, Painesville, Ohio, a letter.
J. W. Fisher, Brunswick, Me., a letter.
J. B. McKay, Kingston, Ontario, a letter.
Carrie L. M. Cord, Hampton, La., a letter.
A. M. Hearse, Los Angeles, Cal., a letter.
C. L. Smith, Fort Collins, Colorado, a letter.
N. E. Ware, Sharon, Ga., a letter and flourished bird.
H. W. Shaylor, Portland, Me., an elegantly written letter.
C. J. Wolcott, Sherman, N. Y., a letter and card specimen.
W. L. Bowman, Lynn, Mass., a letter and card specimen.
W. E. Ernst, Sherwood, Mich., a letter and flourished quill.
Fred. F. Judd of Souder's Chicago Business College, 267 West Madison Street, a letter.



And School Items.

T. H. Hues is teaching writing-classes in Colorado.

T. P. Pluck is teaching writing in the public schools of Cedar Falls, Iowa. Mr. Pluck is a penman of rare skill.

About Autographs.

Independently of the envious which attaches itself to the writing of all celebrated men, there is, perhaps, in the knowledge of autographs a new science; in fact, there is known to us an expert amateur, who, by the simple examination of handwriting traced by a dozen people whom he has never seen, can, with a rare exactitude, give their characters, passions and habits with a truth and precision most startling.

There are no great collections of autographs in America. In Europe they exist, and are valued at fabulous prices, the most rare and curious being in France. Among the richest we may cite those of Malaine Lefevre, the late Baron Dubin, senator, and that of the gifted Count d'Armon. It is the latter's collection to which we would most specially refer, the treasures being secured by a gentleman of New York, an enthusiastic amateur, who had to compete at the auction sale of these relics in Paris with such distinguished rivals as the Duke of St. Mark and many of the most celebrated collectors on the continent. As a part of the real treasures thus secured, we purpose describing simply an album of the Count d'Armon. The bulk of the contributions to this elegant—we might almost add priceless—book were made between the years 1845 and 1848. The Count had an idea to create a treasure for himself and family, and strange indeed were the changes transferring it to New York. He said, in effect: "Ancient autographs are expensive, rare, and very difficult to find. I will make a collection of my contemporaries." And this album to-day, says the authority, Chroux, "is the richest of its nature to be found in the world."

The first part is of a religious character, most richly ornamented with design in water-color, and the writing and signatures of the two Popes, Gregory XVI. and Pius IX., sixty-four cardinals and two hundred and sixty bishops and archbishops. The second part contains autographs, original poetry and thoughts, commencing with verses by the zealous Count, addressed to his future contributors; and then on a strange pilgrimage through France he went, knocking at every illustrious door, begging a line here, a thought, word or a signature there, and all the doors opened; the harvest was abundant. Authors, artists, ministers, diplomats, academicians were confounded and established on an equal footing in the immense polylog panoramas.

• A white boy met a colored lad the other day and asked him what he had such a short nose for. "I spec's so it won't poke itself into other people's business."

The Grandeur of Nature.

We live peacefully on the earth, while oceans of fire roll beneath our feet. In the great womb of the globe the everlasting forge is at work. How dreadful must an earthquake be, when we are told by Pliny that twelve cities in Asia Minor were swallowed up in one night! Not a vestige remained—they were lost in the tremendous mass forever! Millions of human beings have been swallowed up while flying for safety. In the bowels of the earth Nature performs her wonders at the same moment that she is fring the heavens with her lightnings. Her thunders roll above our heads and beneath our feet, where the eye of mortal man never penetrated. In the vast vortex of the volcano the universal force empties its melted metals. The roar of Etna has been the kull of thousands when it poured forth its catarsat of fire over one of the fairest portions of the earth, and swept into ruins ages of industry. In the reign of Titus Vespasian, in the year 70, the volcano of Vesuvius dashed its fiery billows to the clouds, and buried in burning lava the cities of Herculaneum, Stabie and Pompeii, which then flourished near Naples. In the streets once busy with the hum of industry, and where the celebrated ancients walked, the modern philosopher now stands and ruminates upon fallen grandeur. While the inhabitants were unmindful of the danger which awaited them; while they were busied with plans of wealth and greatness, the irresistible flood of fire came ro-roing from the mountain, and shrouded them in eternal night. Seventeen

centuries have rolled over them, and their lonely habitation and works remain as their monuments. They are swept away in the torrent of time; the waves of ages have settled over them, and art alone has preserved their memory. Great Nature, how sublime are all thy works!

The Centennial Picture of Progress.

When we unencased, a short time since, the exhibition of our supply of those pictures, of a size that could be afforded free as a premium, it was not our intention to re-publish the work, but so frequent and earnest has been the demand for copies that we decided to have new plates made (22x28 inches), and shall hereafter mail copies free to all who may desire them as a premium. The new plates are very much superior to the old ones, and hence the new prints will be much more desirable than those formerly mailed. Large prints, 28x40, will continue to be mailed for 25 cents extra.

H. W. FLICKINGER'S

SELECT WRITING ACADEMY,

"Association Hall," corner of 15th and Chestnut Streets, Philadelphia, Pa.

Circulars on application.
N.B.—Please do not send stamps asking for specimens; none will be sent. 10-1

ARTISTIC PENMANSHIP.—Original designs in flourishing, 25, 50, 75 cents, and \$1. Cards, 10, 25, 40, and 60 cents per dozen; decorated, 25, 40, and 75 cents per dozen; black or in colors. Engraving and all kinds of pen-work order. A. E. DAWKINS, 25 Elm Street, Utica, N. Y. 11-1

AMES'

Hand-Book

OF

ARTISTIC

Penmanship.

DANIEL T. AMES, AUTHOR & PUBLISHER, 205 BROADWAY, NEW YORK.

Entered according to Act of Congress, in 1882, by Daniel T. Ames, in the Office of the Librarian of Congress at Washington.

The above cut is the title-page of Ames's "Hand-book of Artistic Penmanship," a copy of which, in paper cover, is given, free, as a premium to every subscriber to the "Journal." Substantially bound in cloth covers, for 25 cents extra. The book alone is worth as many times the price of a subscription, while the "Journal" is invaluable to every teacher or pupil of writing.

Extra Copies of the "Journal"

Will be sent free to teachers and others who desire to make an effort to secure a club of subscribers.

BOOKS BY MAIL

AMERICAN AND FOREIGN BOOKS AT REDUCED RATES sent Postage Free to any City, Town or Hamlet on the Continent. Circulars mailed Free. NEW YORK BOOK PURCHASING AGENCY, 212 Broadway, New York.

Refer, by permission, to editor of the JOURNAL. 3-11

READ'S Penmanship Instruction Charts.

The only apparatus in existence for teaching and thus testing Penmanship.

AGENTS WANTED.

Send for circular to

J. H. REED, Lancaster, Wis.

6-6

VISITING CARDS written and sent by mail at the following rates: Spencerian Script, 25 cts. per doz.—\$2 per hundred; 12 different designs, including 10 per word, 50 cts.; per-fourteens, \$2. Samples 50 cts. Nothing free. B. F. KELLEY, 85 Broadway, New York.

VISITING CARDS.—Fifty extra plain white or 100 gilt-edge cards with names printed on, mailed to any address for 25 cents. W. A. FETTER, Room 20, 140 Nassau St., New York.

SPECIMEN AUTOGRAPHS.

On receipt of 15 cents, before January next, I will send several specimen autographs for practice.

W. F. COOPER, Kingsville, Ohio. 11-3

MARRIAGE CERTIFICATE, 14 x 18 inches, executed with the pen. Will send sample copy to penmen, post-paid, for 20 cents. Liberal terms to agents. A. W. WIGGS, penman in business college, Springfield, Ill. 11-4

FOR SALE! A well-established business college in the Northwest. Address: "W. D." 10-4

Care 6-15, T. AMES, N. Y. 9-12

PERKINS (E. L. of W.) Holder for ornamental work. Nothing equal to it. Send 20 cents for one. \$1.50 for one dozen. Address PERKINS'S BUSINESS COLLEGE, Keokuk, Iowa.

AMES'S "Hand-book of Artistic Penmanship," a 36-page book, giving all the principles and many designs for flourishing. Price by mail, in paper, 75 cents; in cloth, \$1. Address, D. T. AMES, 205 Broadway, N. Y.

STANDARD

Practical Penmanship.

BY THE

SPENCER BROTHERS.

FOR THE

Penmans & Art Journal.

205 BROADWAY, New York.

The Standard Practical Penmanship.

To persons who are desirous to improve their writing, at home or at school, with or without the aid of a teacher, will find the new "Standard Practical Penmanship," the chief and largest of publications upon penmanship, goes, it is the best ever published, practical character, both as respects the style of the copies and instructions which accompany them in a guide of 15 pages. So rare are we that the work will give entire satisfaction and inspection, will return the price paid for it to any one, who, upon its for \$1. or as extra premium, free to any one sending three subscribers and \$3 to the JOURNAL.

Copyrighted, by Spencer Brothers, October 7th, 1881.

PRICE
\$1.00 per
SET

"Mr. Madarasz does more card-work than any other penman, and I hope he will receive a liberal patronage. His card-work is really excellent."

D. T. AMES.

L. Madarasz

Whose fine penmanship goes to all parts of the country, will write your name, in the style which has made Madarasz famous, on twenty-five cards, and inclose same in a handsome RUSSIA-LEATHER CARD-CASE, on receipt of \$1.

Brilliant Black Ink

Sent by express for \$1.30 per quart. Receipt for its manufacture, 30 cents.

L. Madarasz

On receipt of \$1 and ten 1-cent stamps I will send you the following, prepaid, viz:

- 2 Sets of Capitals, different . . . worth .50
- 1 Brilliant Black Ink Recipe . . . " .50
- 2 Specimens of Flourishing . . . " .50
- Cards with your name . . . " .50

Total worth . . . \$1.80

I will give you my very best work.

L. Madarasz

Three Complete Sets of Off-hand Capitals.

No two alike, only 50 cents. Single sets, 20 cents. To students and others desiring a variety of the latest styles of Capitals, these will be found to be the finest pen-and-ink work executed by any penman in the world.

On receipt of ten 1-cent stamps samples of cards will be sent, showing the most wonderful command of the pen.

L. Madarasz

Professional penmen often inquire what pen is used by Madarasz that he can make such fine hair-lines and hold shades. The identical pens will be sent to any address for 50 cents per box, and for the very finest quality, 60 cents per box. After five years' constant use these pens cannot be too highly recommended.

Peer writing made soon, and good writing made BETTER, by using the improved

Patent Oblique Penholder.

Mailed to your address for 20 cents.

L. Madarasz

WANTED.

A good, live agent, in every school, to solicit orders for written cards. Sample-book, containing SUPREME samples, with reduced prices, sent for 35 1-cent stamps. Students in commercial colleges make money handsomely, canvassing at the rates offered.

All orders promptly and carefully filled. Canadian script only accepted. U. S. postage-stamps taken for any amount by

L. MADARASZ, Penman,
P. O. Box, 2105, New York City.

Please mention the JOURNAL.

THE DISPARAGEMENT OF MONEY.—How absurd does it seem to disparage money, as if it were something sinful and dangerous. As well disparage man-power, steam-power, or any other power. As a force money is neither harmful nor beneficial, neither bad nor good in itself. All depends on the way in which it is used or directed. Gunpowder can blast a quarry and bring forth stones with which a hospital may be built; but the same gunpowder in the hands of the Russians or Turks can blow thousands of men into eternity in a single day. A rich man, if he is unselfish, has in his wealth the power of making his fellow-creatures less coarse, less depraved, and, as a consequence, less miserable. From the vantage-ground of high position he can fight a chivalrous battle for the afflicted and him that hath no helper. His good example will have far more effect than that of a poorer man. His influence, if directed to good and merciful objects, is as

powerful for good as that of the selfish rich man is for the reverse. "Nobody should be rich," said Goethe, "but those who understand it." But when a man owes gracefully and usefully, what good may he not do in the way of opening a path for others and giving them access to whatever civilizing agencies he may himself possess. Therefore, we can understand how both religion and philanthropy may treat with respect and even with reverence the motto "Put money in thy purse." May we not even say that it is the desire to "get on" and to become rich that prevents our sinking into barbarism?—*Chambers' Journal.*

The negro's definition of bigotry is as good as that of Webster's Dictionary. "A bigot," says he, "why he is a man that knows too much for one man and not enough for two."

SPECIAL ANNOUNCEMENT

TO BOOK-KEEPERS AND TEACHERS OF BOOK-KEEPING.

The publishers of AMERICAN COUNTING-ROOM (formerly THE BOOK-KEEPER) are prepared to furnish a few complete files of THE BOOK-KEEPER, which include all numbers from July, 1880, to July, 1883, (six volumes), handsomely bound in half-Russia, postpaid, for \$3.00. Some of these numbers have become very scarce, and as they were not electrolytically not be supplied except in complete sets, and of these there are now only a limited supply.

These six volumes of THE BOOK-KEEPER, comprising about 1,000 pages, form a storehouse of most valuable information for accountants and commercial teachers. These books contain many complete and practical treatises and a large number of interesting discussions upon the practice and theory of accounts not found in any other work.

THE BOOK-KEEPER for 1882 (Vols. IV and V) will be sent for \$1; or bound in half-Russia, for \$2. All numbers of Vol. VI (January to July, 1883) will be sent, postpaid, for 50 cents. The last three volumes, viz., IV, V, and VI, unbound, postpaid, \$1.50; or bound in half-Russia, \$3.

COUNTING-ROOM COMPANY,

29 Warren Street (P. O. Box 2126), New York.

EP THE AMERICAN COUNTING-ROOM, \$3.50 a year. Subscriptions received before December 15th will secure October, November and December numbers free.

GENUINE

WATERBURY WATCHES
TO BE GIVEN AWAY
FREE! FREE!
PREMIUM
GOLD-MOUNTED
REVOLVERS
TO BE GIVEN AWAY
FREE! FREE!

SEND TO

N. E. CARD COMPANY

FOR THEIR

SPECIAL INDUCEMENTS TO
BUYERS OF CARDS.

We offer you a choice of twelve new 100-page books, which retail for 25 and 50 cents (each book being fully described in our new price-list), to every person sending us an order for \$1 worth of cards, one of the twelve books, and also have the best cards in the market.

Orders may be made up from our price-list in the September issue of this paper. A few of our books consist of, "The Student's Manual of Phonetic Shorthand" (retails for 30 cents); "The Young American's Letter-writer"; "The Standard Book on Politeness"; "Guide to Boxing and Boating," etc.

The very latest cards are now made from 8-ply Bristol, Plain Bevel, at \$3.50 per 1,000, or 50 cents per 100—regular sizes and oblong.

EP Send us an order for 200 and we will, in addition to the cards, send one of the above books.

INKS.

We are Special Agents for
Worden's Celebrated Inks,
In the following colors:

SATIN GLOSS BLACK,
VIOLET,
BRILLIANT RED,
BLUE GREEN,
PINK,
PURPLE,
BLUE,
CARMINE,
DARK GREEN,
WHITE,

10 cents per bottle, \$1 per dozen.

GOLD AND SILVER INK,
20 cents per bottle, \$2 per dozen.

PERFUMED INK,
(Three Colors, Six Ounces),
BLACK, VIOLET, PURPLE.

Odores:

New-mown Hay, Jockey Club, West End,
Yang-Yang, White Rose, and Violet.
15 cts. per bottle, \$1.50 per doz.

BLACK, RED, GREEN, and WINE
BRISTOL CARDS,
\$1.75 per One Thousand.

EP Any person sending us an order for \$15 worth of cards we will make a facsimile of their autograph; or, if \$75 worth of any goods we have for sale, we will make their portrait.

NEW YEAR CARDS.

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NEW YORK, DECEMBER, 1883.

ENTERED AT THE POST OFFICE OF
NEW YORK, N. Y., AS SECOND-CLASS MATTER.

VOL. VII.—No. 12.

D. T. AMES, Editor and Proprietor.
B. F. KELLEY, Associate Editor.

The above cut represents the Standard Alphabets, with scale of proportions, as given in the department of Practical Penmanship in "Ames's New Compendium," photo-engraved from pen-and-ink copy executed at the office of the "Journal."

The Lewis Will Contest.

A CONSPIRACY AND DETERMINED FIGHT
FOR OVER A MILLION OF DOLLARS—A
FORGED MARRIAGE CERTIFICATE.

It is probable that no legal contest in this country during the last decade, in which the genuineness of handwriting has been called in question, has attracted more attention than had the "Lewis Will Case," which began in the courts of Jersey City, N. J., in 1877, and ended in the United States Court at Trenton, N. J., in March, 1880, with the conviction and imprisonment of six persons who, in various capacities, had been engaged in the conspiracy.

Joseph T. Lewis, a miserly old mulatto, died at Hoboken, N. J., in 1877, aged upward of eighty-seven years, leaving a will by which, after specifying several comparatively small legacies, he bequeathed the residue of his estate (amounting to over a million of dollars) to the United States, to be applied to the payment of the national debt. So far as was known at the time of his decease he was a bachelor, and had no near relative in this country—he being a native of Jamaica, West Indies. Little has been made known of Mr. Lewis's life, or how he amassed his great fortune, except that he began life as an engineer, and afterward made shrewd and successful investments in Wall Street. From a sketch of his life, published in the *New York Sun* during the will contest, we abstract the following incidents illustrative of his eccentric habits of life:

He dressed in well-fitting clothes, and was scrupulously neat. In cool hand he carried a cane. Under his left arm was invariably a black umbrella on fine days in winter, and a yellow one in moderate summer weather. A flower usually decked his buttonhole in summer. He seems to have had a few intimate friends, among them the gentleman he named as his executor, and Herman Batjer of New York, and Gen. Hatfield, a resident of Hoboken; but he was a mystery to them all. His conversation showed that he had traveled in Europe and in South America. He displayed some familiarity with art, was a member of the National Academy of Design, and was indebted to a number of artists for the lighted to do amateurish small favors in the way of tickets. He was simple in his taste and habits, but was not averse to letting it be known that he could be a gourmet on occasion. His opinions, shrewd and generally sound, were always strongly and sometimes testily maintained. His investments were almost uniformly successful, because he was careful and methodical, and never speculated. He never bought real estate. His whole fortune at his death, over a million and a half of dollars, could be carried in his hat. Before the day ar-

rived for clipping his coupons, he had always provided for investing the proceeds, and he never kept money in a bank where it would not draw interest. He deeply sympathized with the Union cause at the outbreak of the war and in the emancipation of the slaves, and he said as he was too old to go into the army he would help the Government in his own way. This was to invest largely in United States bonds as each loan was offered. These, and solid securities like gas stocks and New York Central, were his chief investments. He offered to buy 4,000 shares of Central in a lump from the old Commodore, whose death interrupted the negotiation.

About 1820 Lewis moved to Hoboken, and not long afterward got into several law-suits, which he followed up with a pertinacity and bitterness which illustrate his character. A man named Hulsemann, an engraver, who had formerly been in his employ, offended him on a Hoboken ferry-boat, and was accused of cheating in turn. Hulsemann had him arrested on a Saturday night, so that he could not find bail. This county seat of Bergen County, from which Hudson County had not then been set off, was in Hackensack. The warrant was issued by Gil Merritt, a fast and easy Justice in Hoboken, and it was executed by Capt. stable Underhill. Nelson Chase, famous through the *Jumel* will case, was Hulsemann's New York lawyer, and the late Congressman Wright acted in that capacity in Hoboken. Mr. Lewis tried to get them all indicted for conspiracy, and they got him indicted for perjury to make the affidavit. In the trial of perjury indictment, Mr. Wright swore that he had been "hired" by Hulsemann, and Charles O'Connor's inventive is still remembered, in which he denounced the "drunken justice, the bully who acted as constable, and the hired lawyer." Lewis was acquitted.

Mr. Lewis's suit against one John Henry Anthony, forty years of age, alleged to be the father of a young man, was a misapprehension of money entrusted to him for investment, was a celebrated case. He employed D. Graham and Chas. O'Connor, and argued the case victoriously for years. Among his papers is a brief of an argument which he made himself on this subject before the late Vice-Chancellor McKim, in which he traces his acquaintance with Mr. Anthony from 1836 to 1840. He won the suit.

But the man who did not scruple to spend thousands to gratify his whimsies or defend what he fancied to be his rights, who had paid several visits to Europe and affected knowledge of art and the pleasures of the table, was not without his meanness. He nagged at home. He lived most of the time with only an old housekeeper in a modest house in Hoboken, and the complaint that he half starved her. At other times, when he lived in a boarding-house, he was always suspicious that his landlady was stealing from him, or that she wanted to poison him to get his money. He seemed to take a cynical delight in encouraging people to believe that they would be remembered in his will, and he would take whatever favors their hopes led them

to offer him. Everybody to him seemed to be guided by a desire to please. He lent Joshua Benson, of Hoboken, on the teter-hooks for years. Benson was too poor to buy a house. Mr. Lewis loaned him the money, and got him to be the one next to him. From that time Benson did almost a valet's service for him, going his errands, reading to him, and humoring all sorts of whims. Mr. Lewis's first will bequeathed his own house to Benson, and a handsome sum of money to his wife and children, of which fact he took care to let Joshua know. All at once he became suspicious of Benson, he revoked the bequest, and demanded the return of the money he loaned him. Indeed, the testimony in the will case leaves little doubt that the old man was a kleptomaniac himself. He would pick up little articles in grocery stores or in neighbors' houses when opportunity offered. About his own house he was sleazebag. At the basement window he would be seen reading his newspaper, wearing a white nightcap, covered by an old straw hat, and with an old duzer over his shoulders. The boys threw dirt at the window and shouted: "Hey! old knacker!" till he sallied out and chased them away.

The old man was proud of his vigorous appearance, and attributed it to his temperate and prudent habits. Mr. James, of the Manhattan Bank building, who used to invest money for him, describes him as coming dancing into the office shortly before his death, at 87 years: "A-b-h! Eighty-seven last Tuesday," he cried. "Teeth sound; firm on my legs; appetite good. Temperance!" and the old man chuckling, would slap his breast like a rowing clock.

Although, as we have said, Mr. Lewis had always been known to his friends and neighbors as a bachelor and without near relatives, greatly to the surprise of the executors of his will when that instrument was presented for probate, there appeared, as contestants, an alleged widow calling herself Jane H. Lewis, and one Thomas Lewis, who alleged himself to be a son, and two other persons, named John and Martin Cathcart, claiming to be nephews of the deceased millionaire. Then began a most determined and bitter contest of the will between the United States Government, as proponents, and the alleged widow and relatives, as contestants.

Among Lewis's papers left at the Manhattan Bank in New York, where he had for many years transacted his business and kept his papers and securities, were found letters revealing the names of relatives at Jamaica, W. I., and among them one addressed "My dear Sir," and signed "Joseph Levy."

Mr. Lewis's will had been drawn in the office of ex-Attorney-General Gilchrist of Jersey City, and he was engaged on behalf of the executors to sustain it against these attacks. E. De R. Gilmore, a clerk in his

office, was despatched to Jamaica to investigate as to Mr. Lewis's relatives. The same steamer carried out John Cathcart, one of the alleged nephews, of New York, who had come from Ireland, but he and Mr. Gilmore were unknown to each other. Mr. Gilmore's first step on landing in Jamaica was to engage a lawyer named Nathan, who knew the Johnstons and Graces, named in Mr. Lewis's correspondence as relatives. He also directed Mr. Gilmore to a very old black woman, who was familiar with their early history. Gilmore and Nathan went together to see the old black woman. She told the following story, as it was produced in court: Joseph Lewis's father, she said, was a Jew named Jacob Levy; his mother was Jane Wright, a mulatto woman, whose mother was a full-blooded negress, and with whom Levy had lived, but whom he did not marry. Levy took his boy to New York, records of marriage, of New York, who told her that she had discovered his parentage, and changed his name to Lewis, and after keeping him at school a while, bound him apprentice to an engraver. The old woman said she was told about this last circumstance by Charles James, another illegitimate child of Jane Wright by another father; she also heard that Frances Grace and Magaleene Johnson had been receiving money regularly from this long absent half-brother in New York.

After listening to the story of the old black woman, which he took down in writing, and making a careful search of the records of marriage, Mr. Gilmore satisfied himself that there were no legal heirs of Mr. Lewis in the West India Islands, and also that the reputed nephews of New York bore no relationship to him.

THE WIDOW.

While Mr. Gilmore was thus pursuing his quest in South America the putative widow was pressing her claims before Master-in-Chancery Soss, in Jersey City, to whom the Chancellor had referred the matter, to take testimony. The executors said that they had never heard of the millionaire's marriage; but she told her story with minuteness and confidence, and produced a genuine-looking

MARRIAGE CERTIFICATE

to verify it. This purported to have been drawn Nov. 18, 1858, by Ethridge B. Fish, who was well known to have been a Justice of the Peace in Hoboken many years ago. George R. Bradford, whose name appeared on the certificate as a witness to the ceremony, went upon the stand, and testified that he had duly witnessed

the marriage certificate. One Schmidt, who claimed to have been a commission merchant at 181 Pearl Street, swore that he had been in Mr. Lewis's house in 1850, and had been introduced to this lady by Mr. Lewis as his wife. Elijah Caldwell, a lawyer in New York, swore, that he also had frequently visited Mr. Lewis at his house, and had seen Mrs. Lewis there, and even testified that he had at one time taken proceedings for a divorce on behalf of Mrs. Lewis against Joseph L. Lewis, which were speedily settled by the parties in his office.

The alleged widow seemed to make a strong case. Indeed, Mr. R. W. Russell, counsel for Jamaica claimants, admitted, and evidently with perfect sincerity, that he was convinced her standing could not be shaken, and that he believed her to be an estimable woman. "When she first met the old man," he said, "he was more than seventy years of age, and she was about twenty. He was twenty years younger in appearance, and was as erect and agile as a man in the prime of life. To conceal the evidence of the trace of negro blood in his veins he shaved off his kinky hair and wore a wig. The dark tint in his cheeks he artfully concealed by a few touches of rouge. He courted Miss Hastings, who was handsome, attractive, and well educated, most assiduously. She came of good families in England on both her father's and her mother's side. She was left an orphan at an early age, but she grew up with a strong pride in her ancestry, and her great ambition was to visit England. She once rejected Lewis's offer of marriage, but he persisted in his suit. He concealed from her his doubtful parentage, and represented that he, too, was of an old English family. He told her that he had visited England, and had been presented at Court. Finally, when he offered to take Miss Hastings to England in search of her ancestors, and to devote himself and his fortune to the gratification of her wishes, she agreed to marry him. Why, he even made her believe that he possessed literary tastes. He used to copy poetry out of books, and pass it off on her as his original composition.

"They lived together," Mr. Russell continued, "for six months, and then she went away from him, a broken-hearted woman. In regard to his treatment of her, more will appear hereafter. One instance will give you an idea of her life. The old man came into her room one day and found her in tears, with a packet of letters from her parents and their pictures before her. In a rage, he swept letters and pictures into the fire, saying, 'These writings make you mortal.'"

PUZZLED.

The executors and their counsel were puzzled by this mysterious widow, who seemed to have sprung up from from the earth. She was tall, light complexioned, modestly dressed in black, about forty years of age, self-possessed, and evidently a woman of experience. She declined on the stand to give her residence, and the executors put detectives on her track vainly for a time. At last one succeeded, and she had led him through a puzzling chase on her way home after giving her testimony. He swore that she crossed to New York by the Deabrosses Street ferry, then took a West street car to the Statue Island ferry, which she crossed, and returned on the same boat; then visited the Astor House and a number of other places, fetching up at last in No. 11 St. Mark's place, which the detective ascertained to be a boarding-house. Her further movements were watched steadily. In the month of August it was declared that she made about thirty visits to pawnshops with small articles which she pawned in the name of Jane Holbrook. It was declared by the detectives that she was seen to associate with Marcus T. Sacia, who had been repeatedly charged with forgery. The Palatine Insurance Company of Jersey City did business for a time on bogus securities, and Marcus Sacia's father, Charles Sacia, was indicted for his agency in it.

This is to Certify that

MARRIAGE

((WAS CELEBRATED BETWEEN))

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the City of Hoboken, under the Laws
of the State of New Jersey Ethridge M. Fish
on the 18th day of November J.P.
1858.

Witness Geo. Bourne Witness George R. Bradford

In the above cut is a fac-simile representation of the written portion of the forged marriage certificate produced by the pretended widow of Mr. Lewis. Around this certificate was an elaborately engraved border.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the City of Hoboken, under the Laws
of the State of New Jersey Ethridge M. Fish
on the 18th day of November J.P.
1858.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr Joseph L.
Lewis in the City of Hoboken, under the Laws
of the State of New Jersey Ethridge M. Fish
on the 18th day of November J.P.
1858.

The above cuts represent, first, the certificate as manufactured by the expert from words and letters-cut from Sacia's writing, and pasted upon cardboard, so as to represent a certificate as it would have appeared if written by Sacia, the alleged forger. The second cut is the same, with the lines representing the patchwork removed.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr. Joseph L.
Lewis in the City of Hoboken under the Laws
of the State of New Jersey Ethridge M. Fish
on the 18th day of November J.P.
1858.

Joseph L. Lewis & Jane Hastings
by me at the residence of Mr. Joseph L.
Lewis in the City of Hoboken under the Laws
of the State of New Jersey Ethridge M. Fish
on the 18th day of November J.P.
1858.

The above cuts represent, first, the certificate as made-up from words and letters cut from the writing of Ethridge M. Fish, the Justice of the Peace, who, it was alleged, performed the marriage ceremony, and wrote and signed the marriage certificate. The second represents the same, with the lines of the patchwork removed.

Another associate, to whom, as alleged, she paid fictive visits, was one Dr. Park. The detectives said that, under pretence of writing an article on Joseph Lewis for *Harper's Magazine*, Dr. Park succeeded in gleaming from Joshua Benson of Hoboken the most minute particulars of Mr. Lewis's life. This, the executors claimed, might explain the widow's seeming familiar knowledge of the old man and his habits.

The alleged marriage certificate was shown to a son of Ethridge M. Fish, who swore that he believed the signature to be a forgery. His father, he said, was not a Justice of the Peace at the date of the certificate, Nov. 18th, 1858, but in 1858 or '59 went to Iowa. The executors sought intelligence of him there, and were told that his name was dead, and that the man most likely to be engaged in the alleged forgery was a signature was Mark Sacia, who had been associated with him in Iowa in various transactions. Sacia had been employed in the office of the Recorder of Pocahontas County, and a large quantity of his writings were found there, including several county books. County officials who had long known both Sacia and Fish came on from Iowa, bringing and identifying these writings as Sacia's, and after examining the marriage certificate swore that, in their opinion, it was written by Sacia. They had observed his testimony with Fish in Iowa, and had seen him imitate Fish's signature by holding a paper against the window and tracing over it with a pencil. They swore that Sacia had engaged in several culpable transactions in Iowa, and had finally fled the State, secreted in a dry goods box, to escape punishment for the forgery of Lyons County bonds.

It was ascertained, through the aid of the Chief of the Bureau of Engraving at Washington, D. C., Mr. Cassilair, that the engraved blank upon which the alleged marriage certificate was written could not have been in existence at the time of the alleged date of the certificate in 1858, as the plate from which it was printed underwent very material alteration in 1862, and that, therefore, such blanks could have this fact seemed conclusively proved. It was sought to overthrow it by the production of other marriage certificates of even a prior date, written upon a blank printed from the same plate, and that, therefore, the testimony concerning the plate was insufficient to establish the forgery. In order to accomplish this a *delegatus* was offered to prove the register of St. Ambrose Church in New York, by which it appeared that certain persons had been married on the 28th of August, 1859, and this having been proved, two other marriage certificates were produced purporting to have been made in the years 1858 and 1859.

Frank Fleet was the person who was called upon according to one of these certificates, and William Benson the witness. Frank Fleet, Arthur and Elijah J. Carpenter swore to the genuineness of these certificates, and to their knowledge of the circumstances of the marriages, in positive terms, going into minute circumstances of the transactions to show that these certificates, precisely like that of Mrs. Lewis, were really made and signed at about the same time as that which purported to be the marriage certificate of Jos. ph and Jane H. Lewis.

It was, however, subsequently proved that it was, that these certificates were also forgeries concocted for the special purpose of bolstering the original forgery. An expert upon handwriting was now called by the proponents, who pronounced the marriage certificate a forgery, and on comparing it with Lewis's writing declared his belief that the body of it was in Sacia's undisguised hand. Comparing it with the writing of Fish, which had also been proved, he said the signature, "Ethridge M. Fish," appended to the certificate, was in Sacia's handwriting and no imitation of the writing of Fish. He then set about making a con-

clusive demonstration of the correctness of his conclusions. To do which he caused a large quantity of the writing of both Sacia, and Fish to be photolithographed, and from these printed copies to cut out words and parts of words corresponding to those of the forged marriage certificates, and arranged and pasted them upon a cardboard in the same order as in the certificate—thus making up two certificates: one from the actual writing by Sacia, and another by Fish. These two certificates were then compared with the forged certificates, which made it at once apparent that the body of the same was in the almost undisguised writing of Sacia, while the signature was a close imitation of Fish's but likewise forged by Sacia. The studies of these three certificates are herewith given, together with their form, as made up from the clippings from the writings of Sacia and Fish.

In the latter part of the year 1879 Frank Fleet, one of the parties to the marriage certificates produced in confirmation of the original certificate, became very ill and was apparently about to die, made a full confession that he had been persuaded to swear falsely as to these certificates. In the uncertainty the Government detectives, under the direction of Special Agent H. M. Bennett, of Newark, N. J., had fully satisfied themselves that these two marriage certificates were forged by the same person who had concocted the original conspiracy, and on the confession of Fleet, three of the persons had proved these certificates were brought forward and examined on behalf of Government and thoroughly exposed the fraud.

At this period of the case Mrs. Lewis found it necessary, as she afterward stated in her confession, to furnish some material evidence of the fact that she had lived with Mr. Lewis as his wife. She was urged to do so by her counsel, who felt the force of the fact that thus far no article or relic remained as a memento or token of her married life. She stated with great minuteness how this was done. Mrs. Isabella Harper testified to the finding of an old pillow-case containing a considerable quantity of old laces, silks and other articles, which she alleged had been left by Mrs. Lewis in her house in 1862 at the time she boarded there; that Mrs. Lewis had used the pillow-case as a rag-bag, and in moving from the house had left it behind; that during the examination before the Master Mrs. Lewis had come to her house and learned of the fact of this pillow-case having been left by her with Mrs. Harper, and requested her to produce it before the Master and testify to the circumstances and to the fact that it had been in her possession since 1862; that on being opened they found among the old articles in the bag a old yellow receipt for board signed by the daughter of Mr. Harard, saying that they were receipts for the board of Mrs. Jane H. Lewis. The pillow-case was found to be marked "Joseph L. Lewis" in what was alleged to be his own handwriting.

This piece of evidence was naturally deemed very important on the part of the alleged widow, in contradiction to the overwhelming testimony adduced against her, as to the plate from which the marriage certificate was made; but in her late confession she explained fully that it was contrived under the direction of Dr. Park the chief conspirator, who sent her the pillow-case, and who must have procured the name of Lewis to have been forged upon it. She thereupon put the old article into it, and carried it to Mrs. Harper, and requested her to produce it before the Master, and testify to its having been there since 1862. This was her last effort.

About this time it had been ascertained that Mrs. Lewis, the alleged widow, had in 1874 persecuted a Mrs. Jennie Hammond in proceedings for a divorce from a pretended husband in order to blackmail a gentleman with whom she had been improperly intimate. District Attorney Keasbey went to Washington, D. C., in

order to secure the attendance of the gentleman in question to identify Mrs. Lewis as Mrs. Jennie Hammond. Mr. John R. Das Passos, a lawyer of good character in New York, had been employed in this case on behalf of the gentleman in question, and had had several interviews with the so-called Jennie Hammond. He, together with the gentleman from Washington, came to the office of Mr. See in Jersey City and fully identified Mrs. Lewis as Jennie Hammond.

Mr. Das Passos and his brother and clerk were called as witnesses; produced letters written by the alleged widow while personating the character, and alleging that she was Mrs. Jennie Hammond, and made the matter so clear that it was impossible for respectable counsel to continue longer to maintain her claims. Within a short time thereafter she filed a formal renunciation of her claim as widow, and her case was ended.

Further testimony was taken on behalf of the executors to establish the competency of Mr. Lewis and his capacity to make a will. This was proved by many bankers and others in New York who had known him during a long course of years. The will case was then closed.

Some conception of the length and persistency of this contest may be formed when it is stated that about three thousand pages of testimony were taken relative to the alleged marriage alone.

Immediately after the filing of her renunciation Mr. District Attorney Keasbey brought the matter to the attention of the Grand Jury then in session at Trenton, and obtained an indictment against nine persons, viz., Andrew J. Park, Jane H. Lewis, Marcus T. Sacia, Henry T. Basford, Frank Allison, George R. Bradford, Mary J. Russell, George N. Westbrock and Frances Helen Peabody. These were the persons whom Mr. Keasbey's long investigation into the details of this conspiracy had led him to believe were the contrivers of the plot. He had had conclusive evidence against many of them in his hands for many months, but had abstained from taking criminal proceedings in order to avoid the imputation that the United States were using criminal processes to affect a civil proceeding. As soon, however, as the conspiracy was so thoroughly exposed by the evidence of Mr. Das Passos and others as to induce the widow to abandon her claims Mr. Keasbey procured the indictments and caused the arrest simultaneously on the 1st of February of most of the persons implicated. He became satisfied that Dr. Andrew J. Park was the chief contriver of the plot and the originator of the whole claim within a few days after the death of Mr. Lewis; that he had known Mrs. Lewis for a long time before, and, taking advantage of the fact that her name was really Mrs. Lewis, had persuaded her to join him in the execution of the conspiracy by personating the widow, and that he had since immediately confabulated with Marcus T. Sacia, with whom he had conspired from the first, and had procured from him the forged marriage certificate which must have been executed a few days after the death of Mr. Lewis. The other persons secured were the tools of these conspirators.

Six of the conspirators were tried and convicted in the United States Court at Trenton, N. J., of conspiracy to defraud the Government out of the property bequeathed by Joseph L. Lewis to the United States, viz., the pretended widow, Jane H. Lewis, who pleaded guilty and was used as a witness on the part of the Government, and Dr. Andrew J. Park, Marcus T. Sacia, George R. Bradford, Frank Allison and Henry T. Basford, whose trial began on the 27th of February, 1880, and closed on the 10th of March, with a verdict against all, Bradford being recommended to the mercy of the court, Mrs. Lewis, in her confession, having alleged that Bradford really believed that she was the widow and had lost her certificate and consented to

sign the forged one and to swear to its genuineness out of sympathy for her.

The court sentenced Sacia and Allison to two years' imprisonment, and to a pay fine of \$10,000 each; Bradford and Basford to one year's imprisonment, and to pay a fine of \$1,000 each. Park was sentenced to a long term of imprisonment.

What I Saw in a Brooklyn School.

By NELLIE B. ROBERTSON.

Sometimes I visit teachers and schools, and recently called to see one of the Brooklyn High schools and to note how practical writing was being taught there. The gentleman I met in charge of the classes is a great enthusiast respecting direct, easy methods of instruction, and has succeeded in inspiring pupils with a genuine love for good writing.

The position of the writers during the exercise was easy and graceful.

With the part of the exercise devoted, first, to slow, deliberate writing, followed by work at a high rate of speed, I was surprised and specially pleased.

The instructor placed his watch on the desk, and directed the class to make sixty short, slanting, straight lines in sixty seconds. As he counted, in a pleasant voice, the strokes were made by regular, easy movements.

After exhorting all to balance their hands lightly on the "ivory tips" of the third and fourth fingers, he led the exercise in making lines with a count of 120; next they produced 180 lines in a minute, and finally, in a hot contest of speed without being led by counting, many of the class produced 240, and some made over 300 lines in a minute.

An average of the work of the class was made on the last trial of speed, and found to be 281 lines in sixty seconds. They executed the capital alphabet in one minute, and afterwards in twenty-four seconds, and after making the small alphabet slowly they increased their speed and produced it in eighteen seconds. The average time of writing signatures, by the class, proved to be four seconds.

An excellent drill, in the classes of the institution, is that of "translating" the numbers of the alphabet into letters and words. The class would make letters to correspond with the numbers called by the instructor.

The numbers 16, 5, 14, 13, 14, 11, 8, 9, 16, were given, and the class readily imitated the letters corresponding to those numbers, and produced, in good style, the word *penmanship*.

The pupils were admonished to avoid spasmodic irregular movements, whether writing deliberately or rapidly, and in the mental struggle through the alphabet for letters corresponding with numbers, urged to direct correctly of each form.

The spirit of unalloyed interest among the students, and the exhibit of first and last specimens showing unexpressed progress, give indubitable proof of the excellence of the method of teaching practical penmanship in the school.

Counting time and writing books, also alphabets from the "Standard," are in use in the classes, and quite a number of the members are zealous constituents of the PENMAN'S ART JOURNAL.

We wish our patrons to bear in mind that in payment for subscriptions we do not desire postage-stamps, and that they should be sent only for fractional parts of a dollar. A dollar bill is much more convenient and safe to remit than the same amount in 1, 2 or 3 cent stamps. The actual risk of remitting money is slight—if properly directed, not one miscarriage will occur in one thousand. Inclose the bills, and where letters containing money are sealed in presence of the postmaster, we will assume all the risk.

Biographical Sketch of A. H. Hinman.

By C. E. CADY, New York.

A. H. Hinman was born at Camden, O., Aug. 20th, 1843, and lived there, and in Elvira and Oberlin, till the age of nineteen. He early manifested the ambition to become a leader, and in boyhood excelled in running, jumping, skating, swimming, and other athletic sports. The ability acquired in these directions laid the foundation for that bodily and mental vigor which has been so necessary for the work of his mature years, and without which he could not have endured the severe strain to which at times his labors have subjected him.

At the age of eighteen, being tantalized for his poor writing by his brother, A. I. formed a determination to excel him, and for that purpose took a course of lessons at P. R. Spencer & Sons' Writing Academy, in Oberlin. After completing the commercial course, and also a special course in penmanship, he was awarded a penmanship diploma by P. R. Spencer, Sr. After a few months spent in teaching in Ohio, he emigrated with his family to Illinois. In 1863, he took a position in Chicago as assistant book-keeper, at \$3.50 a week. His excellent writing, attracting the notice of business men, enabled him to secure another position at \$50 a month, which income was soon increased to \$75 by teaching in the night school of the Bryant & Stratton Business College.

In 1864, at the age of twenty, he was in charge of the penmanship department of the St. Louis Bryant & Stratton College, where he remained three years, at the same time giving lessons in the Washington University, often teaching eight hundred pupils daily. Not liking so close confinement, he traveled one year, giving lessons in Illinois, Wisconsin and Michigan. He then entered the employ of Messrs. Irwin, Blackman, Taylor & Co., publishers of the Spencerian System of Penmanship, being appointed special agent for the introduction of their copy-books throughout the West. During a three years' engagement he was constantly giving lessons and lecturing to county, state and normal institutes or city schools, or discussing with boards of education, and teachers the merits of the system he represented. On the completion of his engagement with the Spencerian publishers, he received a highly complimentary letter, commending his ability and success in the work in which he had been engaged.

At this time Mr. Hinman entered the house of Cowperthwait & Co., Philadelphia, as western agent for their publications, but soon withdrew from this work to accept the position of Superintendent of Writing and Drawing in the St. Louis Public Schools. With several hundred teachers and many thousand students, he put to test the different methods with which he had become familiar during his years of experience in the West. Careful observation in this field led to the belief that there are many ways of securing excellent results in writing which are not explained in the published system.

After spending two years in the St. Louis schools, Mr. Hinman accepted the position of teacher of penmanship and engraving, formerly filled by Mr. Fleckenstein, in the Union Business College, Philadelphia, at a salary of \$1,000. The confinement and labor of this position being too severe, he established a Business College in Portville, Pa., where he conducted successfully for three years, then disposing of the college to Mr. J. G. Gollisuth, one of his students who is now known as the finest penman in the South.

Again taking the field, Mr. Hinman taught writing-classes in various cities and towns of Pennsylvania and Michigan, in this work realizing the handsome income of \$100 to \$150 a week. Appearing before the first Penman's Convention in New York, he received the highest praise, and a special note of thanks of the Convention.

Following is an extract from the report of the secretary of the Convention, published in the PENMAN'S ART JOURNAL: "Mr. Hinman displayed not only remarkable skill and facility in blackboard writing, but he developed the most thoroughly original, practical and effective method that was presented to the Convention for interesting the pupil, and at the same time enabling him to achieve his own writing, and ascertain wherein it lacked the desired excellence."

Upon the recommendation of Mr. Packard and others, Mr. Hibbard, proprietor of the Boston Bryant & Stratton Commercial School, invited Mr. Hinman to take charge of the highest department of his institution. After an engagement of nearly two years, which resulted in winning from Mr. Hibbard an enthusiastic testimonial of Mr. Hinman's ability, he opened his present very prosperous Business College in Worcester.

Mr. Hinman is well and widely known as one of the most accomplished and liberal-minded men in his profession. His willing-

ness to be used more as a pastime than as an occupation.

Any sketch of this life would be incomplete without, at least, a reference to the amiable companionship and helpmate who shares its joys and sorrows, its labors and its successes. Mrs. H. is his inseparable companion, and at the Conventions her absence would instantly raise the question, "Hinman, where is your better self?" The universal prayer of their multitude of friends is for them a long continued and happy life together.

Position and Movement in Writing.

THE MIRROR SUGGESTED AS AN AID.

By J. D. HOLCOMB.

All successful teachers of penmanship admit the axiomatic fact that *correct position and easy movement* lie at the foundation of good writing. Without these two essentials any high degree of proficiency in

Many who consider themselves experts, and who are able to produce creditable work of a certain kind, have not a free lateral movement—a movement which, as is well known, is very essential to all easy, rapid, writing.

Various mechanical appliances, designed to secure the proper position of the hand and pen and thus to lead to the acquisition of a free movement, have been invented. Many of them possess features of special merit, and some of them, as we know, have been used in particular cases with excellent results; but, on the whole, none of them have revived the emphatic endorsement which an invention of confessedly superior merit would elicit from the profession. There appears to be a great but rather unreasonable aversion to "harnessing up the hand" while learning to write. On general principles we believe it to be best to rely on reason and intelligent practice, rather than to resort to the indiscriminate use of mechanical aids, though their judicious use can be defended on scientific grounds.

The tendency of the times is to employ Object Teaching in all departments of school-work. The senses are the avenues through which we receive additions to our stock of positive knowledge. Hence it has come to be an accepted fact, if not an educational maxim, that if you multiply the senses employed in receiving instruction, you multiply teaching-power in the same ratio.

In the current system of teaching the correct position of the hand, arm and pen—especially the former—the pupil depends largely upon the sense of feeling; he never sees the tips of the third and little fingers, the lower side of the wrist and the unsteady arm-rest, while in position to write. Hence the fingers are often unconsciously cramped, the proper arm-rest is not maintained, and the wrist is permitted to roll over to the right and touch the desk or paper, thus rendering a free movement impossible.

To overcome this serious difficulty which is caused in part, at least, by the too great reliance on one sense (the sense of feeling), we have very successfully employed a device which appeals to a second sense, the sense of sight. This device is not patented, or expensive, and it cannot possibly be injurious to those who use it. It consists simply of a mirror about three inches in width and six inches in length. It is placed on the desk in front of and near to the writer, so that where his hand is in correct writing position he can see the ends of his fingers, the lower part of his wrist, and arm-rest. This will materially aid him in securing complete control of their position and movement.

As already stated, this device multiplies the senses usually employed in gaining a mastery of the arm and hand. It has already led many to correct erroneous habits in penholding and movement which to violent reliance on the sense of feeling had led them to believe were correct. Of course, after having once secured an easy position and movement, a penman can easily tell when he falls into erroneous habits; but the learner to whom the mysteries of the art are unknown should be given the benefit of all possible aids.

"Seeing is believing." "When we see a thing we know it." For this reason we are of the opinion that the mirror can be profitably used in the manner suggested by all teachers of penmanship. Its utility thus far, however, has only been tested by us with a limited number of private pupils.

"Talk talks from little novices grow"—and the idea here advanced—so far as we know, for the first time—may lead to substantial progress in our methods of teaching.

Will the professional readers of the JOURNAL thoroughly test the merit of the mirror for the purpose suggested, and report their conclusions through these columns?



A. H. HINMAN.

ness to communicate any information relative to his profession, his personal popularity and executive ability added to his special fitness for the position, secured him the chairmanship of the Penman's Section of the Business Educators' Association of America at its Cincinnati meeting in 1882, and in 1883 made him a member of the Executive Committee of the Association.

Mr. Hinman has long been recognized as a ready and able writer on the subject of penmanship, and therefore a valuable contributor to penmanship journals. He established the PENMAN'S ART JOURNAL, issuing the first two numbers while in Portville, and has since contributed many interesting articles to its columns.

While this sketch seems to depict a life largely devoted to the interest of penmanship, it is really to the credit of Mr. Hinman that he is not simply a writing "master," though he is a master of writing. Both his judgment and his taste lead him now in the direction of accountancy, and in his college he delegates to others as much as possible the work of teaching writing, while he devotes his attention chiefly to accounts, giving a general supervision to the whole, his skill as an artist-penman

the graphic art is impossible. If they are not recognized or assumed to be fundamental, indispensable factors in the work, the oft repeated maxim—"Practice makes Perfect"—when applied to the art of writing, is not only misleading but positively untrue.

Position and movement are very properly given a prominent position in every thorough course of systematic instruction in penmanship. However, judging by the results, as we must, there are grave defects in the prevailing methods of teaching them.

Somewhat extended and careful observation proves that a very large per cent of those who have not paid unusual attention to penmanship are unable to write for a great length of time with either ease or rapidly, their position and movement being at once forced and unnatural. Many teachers who are able to execute "specimens" which evince a fair degree of skill, fail most signally when they come to practice business-writing. In preparing their small specimens and copies they can raise their pen and change their arm rest as often as they wish; but when they come to rapid writing, especially on long lines, they find that they are sadly deficient in movement.

Educational Notes.

[Communications for this Department may be addressed to B. F. KILLEY, 205 Broadway, New York. Brief educational items solicited.]

Eighty-seven is the largest class that ever entered Harvard.

Of the 167 students in the Texas university fifty are women.

A school for Indian children is to be opened in Philadelphia.

Columbia College is to have its library illuminated by electric light.

Of all the students that enter our American Colleges only one out of ten graduates. —*Niagara Index.*

In the past eleven years Yale has graduated 945 free traders and 341 protectionists. —*College Journal.*

Phillips Exeter Academy has, the Portsmouth *Chronicle* says, a student who boards himself on fourteen cuses a day.

At the University of St. Petersburg, 500 students have matriculated this Fall, making the total in attendance 2,300.

Five women are candidates for the office of Superintendent of Public Schools in as many Nebraska counties, and all are regular party nominees.

There is a wise movement in Oakland, Cal., toward the establishment of a school of industrial arts, a gift of \$150,000 having been made for that purpose.

A copy of the "Life of Luther" was given to every scholar in the Protestant schools of Germany at the time of the Luther celebration, by order of the Minister of Public Instruction.

More than two hundred chartered educational institutions in the United States, and Oxford, Cambridge, Durham and London Universities have opened their doors to women. —*College Journal.*

Amherst College will hereafter give the degrees of Doctor of Philosophy, open to graduates of three years' standing who take an additional course of two years in literature and science. —*Cornell Sun.*

Education is making rapid strides in the Argentine Republic. For the last year an attendance of over 4,000 pupils was reported in the public schools. Buenos Ayres alone had 16,000 of these in 160 schools of three teachers each.

Out of 4,880,531 white persons between ten and fourteen years in the Union, 579,194, or twelve per cent., were unable to write; of 834,655 colored persons of the same age, 552,771, or more than sixty-six per cent., were unable to write.

The school population is, for thirty-eight States, 15,681,113; for ten Territories, 218,229; the number enrolled is, for thirty-eight States, 9,747,176; for ten Territories, 121,157; the number in daily average attendance is, for thirty-four States, 5,505,329; for nine Territories, 62,027.

The old William and Mary College of Virginia has finally closed its doors, after more than two hundred years of service. At the beginning of the present year, but one student was enrolled as a member of the present college. It was chartered in 1693, and next to Harvard is the oldest college in the country.

The number of years that a student has to spend at a medical institution before obtaining a degree is: In Sweden, ten; Norway, eight; Denmark, seven; Belgium, Holland, Italy and Switzerland, six; Russia, Portugal, Austria and Hungary, five; France, England and Canada, four; United States, three or two; Spain, two.

Sir William Hamilton furnishes a notable example of youthful precocity. In his third year he read English admirably, and had learned the simple operations of arithmetical; at four he took high rank in geography; in his fifth year, he could translate Hebrew, Greek and Latin, and recite from Homer,

Milton, Dryden, and Collins. At eight he was a good scholar in Latin, French and Italian, and at ten studied Arabic and Sanscrit.

EDUCATIONAL FANCIES.

[In every instance where the source of any item used in this department is known, the proper credit is given. A like courtesy from others will be appreciated.]

The man continually adding up columns of figures will not last long. Whom the gods would destroy they first make meek add.

A Freshman hesitates on the word "connoisseur." Professor: "What do you call a man that pretends to know everything?"

Freshman: "A professor."

A pretty Wisconsin schoolmar, to encourage promptness, promised to kiss the first scholar at school, and the big boys took to roosting on the fence all night.

A Freshman wrote to his father: "Dear Dad—I am a little change." The paternal parent replied: "Dear Charlie—Just wait for it. Time brings change to everybody."

A man pays thirty cents for three pounds of evaporated apples and gets a 34 newspaper puff for seeding them to an orphan asylum. Does he gain or lose, and how much?

Pedagogue: "What is the meaning of the Latin verb *ignoscere*? Tail Student (after all the others have failed to give the correct definition): "I don't know." Pedagogue: "Right. Go up to the head."

Julia has five boxes and Emily has three; while the old maid next door has none. How many boxes is it, and how many would be left if they should give the old maid half the crew. —*Detroit Free Press.*

"What is a lady's sphere?" asked the lady principal of a public school on examination day. And a little red-headed urchin in the corner squeaked: "Mice!" In the dreadful confusion that followed the freckled-faced head squeaked:

A PROBLEM.—Two females, each thirty years of age, are sitting on the sofa. Neither of them has a husband. One is worth \$200,000, and the other teaches a district school. Question: Which is the unmarried lady and which is the old maid? —*Rochester Post-Express.*

While a tight-rope dancer at a circus was going through his performance, a boy about twelve years old turned to an acquaintance of the same age, and remarked: "Tom, don't you wish you could do that?" "Yes, I do," sadly replied Tom, "but my folks make me go to school, and are determined that I shan't never be nobody."

A little boy in one of the city German schools, while engaged in the delightful exercise of defining words, a few weeks since, made a mistake which was not at all a mistake. He said: "A demagogue is a vessel that holds beer, wine, gin, whiskey, or any other intoxicating liquor. He was probably thinking of demijohn, but he hit the truth just the same.

A sharp student was called up by the worthy professor of a celebrated college, and asked the question, "Can a man see without eyes?" "Yes, sir," was the prompt reply. "How, sir," cried the astonished professor, "can a man see without eyes?" "Yes, sir," how do you make that out?" "If I can see with one eye," replied the ready-witted youth. And the whole class shouted with delight at the triumph over metaphysics.

"What's your name?" said a new teacher the first day of school, addressing a trembling culprit who had just discharged a 48 calibre spit-ball at a girl across the aisle. "Alacabara Swartout," replied the trembling youth.

The sterner features of the irate pedagogue relaxed, and a look of pity stole into his laudible eyes.

"That's all right," he said, sadly. "You

can go. You are punished enough. Nobody shall say I ever raised my hand against a pupil suffering with a name like that." —*Check.*

The Art of Writing.

AS VIEWED AND TREATED BY THE FATHER OF SPENCERIAN PENMANSHIP.

By R. C. SPENCER.

III.

Surrounded by and contending with the disadvantages of pioneer life under conditions existing seventy-five years ago in the forests of northern Ohio, there was nothing to encourage and almost everything to discourage a boy from attempting to make improvements in the art of writing and methods of teaching. But notwithstanding this the lad from the Catekill Mountains showed unflinching devotion to the art that, while yet a mere child, had led him to wad the pen through hove of letters and their noble uses to mankind. History, science and literature had, to a limited extent, by irregular means, begun to awaken in his active and receptive mind profounder regard for the art which he improved and beautified, and the profession which he honored and dignified, by many years of intelligent and philanthropic devotion as penman, teacher and author. His life at this early period even was an illustration of the truth and significance of the words of Bryant, in which he says:

To him who is the lord of Nature both
Connection with her virtue is his, she speaks
A various language;

The expanding and impressive nature of the growing boy with a passion for the art of writing was open to and full of that "love of Nature" which brought him into sympathetic communion not only with "her visible forms," but with her invisible spirit. The forms and the soul of beauty about him in forest, flower, flowing stream, the undulating waves of the lake, and the trailing vine, of which he gradually became conscious, mingled in his fruitful mind with the art and uses of writing. All through his life this blending of early impressions of nature in a mind of decided poetic cast with the practical work of his pen, his methods of teaching and authorship were apparent, and gave a charm of freshness and originality that was unlike anything before known in his branch of art.

While the struggle for existence went on in the forest, the soul and genius of the boy were slowly ripening under the influences of Nature for the mission of his life in improving, diffusing and honoring the art of writing. "Mistake" declared to be "the greatest invention of the human mind." "The common language of intelligence," and next to it the invention of money—"the common language of self-interest." The mystery of mind and the movements of thought given birth to language spoken and written early enlisted the interested attention of the boy who had already come to regard the art of writing as "a secondary power of speech." The evolution of the mind, through the agency of language, was to his view inseparable from the pen on which permanent record depends, without which safe and sure advance cannot be made.

Wandering in the woods upon the smooth beach that fringed the western shores of Lake Erie, with the forms and uses of written characters mingling in his thought with the mystery about him, he wrote upon the sands from the flame impulse that led him to convert the dry leaves of his mother's Bible to use in learning to write and impelled him to spend his first penny for a sheet of writing-paper. But now he no longer modeled his papers servilely after those that had been transmitted from earlier ages, but instead he incorporated into the imagery of his illustrations the sands the heaves and forms of nature which he saw and loved. In after years these beautified and graceful forms and movements, growing in his mind and heart and becoming a habit of unswerving accuracy, were transferred by him to the school, to commerce and to social life, and

to-day give character to the American handwriting and affect the chirography of England and Continental Europe.

Want of Interest in Good Penmanship.

Mr. Editor:—In accordance with your notice to the effect that those having anything to say relative to penmanship might say it through the columns of the JOURNAL, I offer this article.

Penmanship may command a great interest from penmen, teachers, engravers, card-writers, and those professionally engaged in it; but with the majority of the people good writing is never appreciated, and is only looked upon as useless elegance. If a merchant employs a book-keeper who writes a plain and elegant hand, he takes little interest in such an accomplishment; so that the writing is legible and answers his purpose—read elegance is of little account. Nor is it the business man alone, but among all classes of people there are those who take little interest in this beautiful art.

Why, the writer was actually a-touched, quite recently, to hear a young man say that he had never heard of the PENMAN'S ART JOURNAL; and what was more surprising was the fact that he was really a fair penman, had been a student at a large business college, and had taught penmanship by a famous professor of the art (one of the proprietors of the *edu* 11), and this young man was surprised to find that interest enough was taken in penmanship to sustain such a grand penman's paper. And many more such cases have come under my own observation. There are very few persons, however, who have not heard of Spencerian, but even few of those know of its origin, or have heard of a Spencer.

One of the many trials which a penman has to contend are the criticisms and opinions of some of these soul-interested parties which cannot usually lead them into criticisms or compliments as exacting as agent and unfavored as are their own claims to a real knowledge of, and excellence in, the practice of the art. They tell you that your skill is wonderful; you must have been a natural-born genius in the way of writing, and then flatter you and your attainments. Others afford to esteem lightly, or despise, anything like skilled writing, and speak disparagingly of those who acquire or practice it; but I believe the JOURNAL is doing much to overcome all this by popularizing good writing, which it does both by its precept and example, as well by largely increasing the friends and practitioners of good writing.

Baltimore, Md. W. A. WRIGHT.

Shaylor's Compendium.

In another column will be found an advertisement of Shaylor's *Compendium*, a collection of plain, practical copies, systematically arranged and well-illustrated, with a book of penmanship which was adapted to aid the self-learner, and is well worth the price asked for it. Mailed for \$1, by H. W. Shaylor, Portland.

Standard and Complete.

On the occasion of delivering an educational address, President Garfield very aptly designated the Spencerian as "that system of penmanship which has become the pride of our country and model of our schools."

In latest complete American edition of Standard Practical Penmanship, prepared for the JOURNAL by the Spencerian Brothers, is a reliable and popular publication for self-instruction.

It is not sold to the book-trade, but mailed direct to students, accountants, merchants, bankers, lawyers, and professional men generally, on receipt of \$1.

The work embraces a comprehensive course, in plain steps of writing, and gives their direct application in business forms, correspondence, book-keeping, etc., etc. If not found superior to other styled self-instruction in writing, the purchase price will be refunded.

Dimock's Wonderful Pen.

A CHRISTMAS STORY.

BY PAUL PASTOR.

Dimock was a poor writing-master. He lived alone, away up in a top room of the largest and tallest tenement block in the city—very much nearer the stars than many a rich house-overflowing with wealth, and yet farther from the tender and beautiful human lights of joy and love. Dimock was lonely, poor and friendless, and, what is more, he was discontented. One can be happy almost anywhere if one is but content; but Dimock was not content. There was a great longing and a great restlessness in his heart. He had an aspiration—a strange aspiration, too, considering that he was now fifty years old, and ought to have settled upon his vocation for good and all. Dimock wanted to be an author. He loved to cherish the hope that his devotion to the pen might sometime ripen into the power to use it, with a master's hand, as the vehicle of beautiful thoughts and noble conceptions. He failed—poor man!—to see that genius, and even talent, is from within, and not from without. He aspired to attain by the instrument alone, what the instrument can only express, after it has been already attained.

And yet, hopeless as the aspiration really was, Dimock did not think it hopeless, and it gave him a world of comfort. He was always saying to himself, as he settled down before his empty fire, after a hard day's work of copying, or teaching, or accounting: "Now, old fellow, cheer up! You will not always be tied down to this sort of drudgery. One of these days you are going to wake up in the morning and find yourself—an author. It will come—it will come at last. God never lets a man hope all his life in vain. Only don't despair! You have had a hard climb of it, my boy, but the top of the hill is in sight. Keep up your courage—don't fall now!"

And yet, after all, it was hard for poor Dimock to go on hoping against hope. There were times when he felt well-nigh discouraged—times when the bitterness in his heart welled up and almost choked him. And the strangest thing of it all was that, although Dimock confidently believed that he was born to be an author, he never made any beginnings in that direction! His theory was that he was to wake up some morning all ready-made. There was to be no stage of preparatory discipline and labor, but only just a springing into full-fledged power—a being, and so becoming. This was Dimock's idea of the way authors come to be authors. They must know how to write, of course, and how to spell, and punctuate, and arrange; but as to knowing how to think, why, that is a different matter. That is something that they come upon by intuition, as it were.

This was Dimock's creed, and as it was about the only creed he had, he came to believe in it with an extraordinary faith. He was a bachelor, and he had a good deal of time to think about things; but the more he thought, the more his mind narrowed down to this one topic. It was, decidedly, his hobby.

Things were at about this pass when the first snow began to fly, in early December, and the ground became etony hard, and the wind seemed to have a great deal of hoariness in it, and, especially up at the tops of the tenement-houses. For two or three years, Dimock had been writing upon something that pleased him wonderfully. It was the task of copying—deciphering, we might say—a volume of poems, written, some in pencil on odd scraps of paper, some on the backs of letters, some on both sides of a sheet of note-paper, and all blurred and interlined and sadly defaced,—and yet true poems, breathing a wonderfully delicate spirit and lyric sweetness. The author—a hurried business man, and yet one who had found some time for study and reflection—had brought them to Dimock, and asked him if he thought he could have

the patience to put them into shape. Dimock had eagerly assented—for was it not in the way of his own aspirations, and might not the task, somehow, bring him nearer to the realization of his own ideal? Tenderly and patiently he had worked at the little crumpled flowers of poetry, spreading out and smoothing each folded petal, and setting them all in order, and binding them up in a beautiful bouquet of sentiment and sweetness.

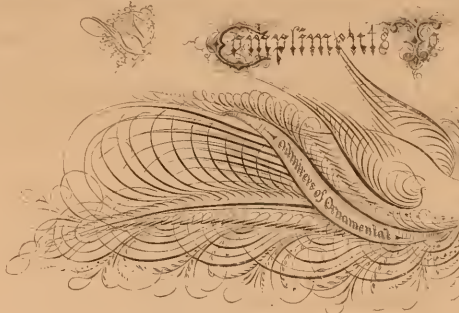
It was on the night of the twelfth of December that Dimock finished his task, and worked out a lovely vignette for the "Fins" on the last sheet, and leaned back in his chair, to think over what he had done and what it had done for him. He had enjoyed the task most dearly, and for the time it had seemed to him almost his own; the poems, the creatures of his own soul, and all their beautiful sentiments the utterances of his own longings. But now that the

warmer, and he saw people hurrying to and fro in the streets, with happy faces, and bundles under their arms, and suspicious parcels sticking out from their pockets, he could scarcely bear his loneliness and disappointment. None of these little tokens, none of these beaming faces, were for him. The day would be to him like all other days, only that he would be sadder and more lonesome because of the joy of others.

So he sorrowed at his work, and Christmas Eve found him peering in his little attic room at a huge heap of dimly-written law papers. Only his hand was busy at the task; his thoughts were far away. He was thinking of the dream of his young manhood—long since, alas! faded into the dull atmosphere of a prosaic past. Here was a little cottage, embowered in honeysuckles, and on the porch a fair young girl sitting with her hand in his, and a dainty little child's garment had fluttered down at her

room, and came in—hesitatingly, at first, and oh, so beautiful! "Is this Dimock?" she asked, looking down upon him with her warm, bright eyes. Dimock held out his arm, but she came no nearer. "I was awry," she said, softly, "to bring you this wonderful pen. It is a gift from someone who knew you in heaven, before you were born! It will enable him who possesses it to write the sweetest songs and stories without the toil of the mind, but with all the joy and rapture of the feeling heart. Cherish it well—and remember this; the first unworthy motive, or impure thought, or unholy ambition that enters the writer's heart, while he sits with this wonderful pen in his hand, destroys its virtue forever! Now farewell, and may God bless you, and grant you many a happy Christmas Eve in the years to come!"

Dimock awoke with a start. Surely there had been somebody in the room—he



Friends of Writing: Will you join me in a stroll, among points in penmanship, during your coming lessons?
Yours truly, A. H. Hinman

The above cuts were photo-engraved from pen-and-ink copy executed by Prof. A. H. Hinman, of the Worcester (Mass.) Business College.

In the January number of the "Journal" will be the first of a series of lessons in PRACTICAL WRITING, by Prof. Hinman, and we are confident that all who accept his above invitation to join him in what he is pleased to call "a stroll among points in penmanship" will find a congenial and instructive companion. It will certainly pay you.

task was done, how much remained of it that was actually his? Could he ever reproduce or imitate those charming lyrics—much less create others, in his own vein, which should equal them? Dimock sighed, as he put this question to himself; for he felt, in his inmost heart, that he could not answer it as he wished. However great had been his delight and sympathy, in the task which he had just completed, however much he had seemed to enter into the author's spirit and thought, yet there was still that intangible something which he had fallen short of. He knew that the poems were not his, and never could be his, no matter how deeply he felt them and loved them.

The weeks sped by, and Christmas time approached. Dimock had carried the volume of poems to their author, and had received a generous need of thanks and reward. The ordinary drudgery of his work had been resumed, but with a still more sad and downcast spirit than before. As the day of gloom drew nearer and

fast. At the open window, the breeze was fluttering the leaves of a half open book, and a sheet of paper, partly written upon, lay on a desk near by. This was, of course, Dimock's life—it was his boyish ideal!

The clock struck nine, and he laid down his pen, and flung himself into his great easy-chair by the fire. Thoughts would come, and he did not try to keep them back. "Oh!" he sighed, "if I could but invent a wonderful pen, that needed but the hand to guide it, and would write out my soul, that has so power to write itself!" And as he mused curiously upon this strange thought, and watched the clock flashing in the little open stove, he fell asleep.

It was a strange dream for a man like Dimock to have in his sleep, though, heaven knows! it was not so strange to him, waking.

He dreamed that the very being whom he had seen on the porch of the little cottage, pushed open the door of his attic-

could hear the steps on the stairs. He caught up his lamp and ran to the door, but a gust of air put the sickly flames out, and before he could kindle it again the sound of the steps had ceased, and away down on the lower floor he heard the entry-door close with a muffled slam.

But what is this! Dimock's hand trembled as he took up a little white package that lay on the table. Rapidly he undid it, and lo! there lay a beautiful gold pen and holder, and a slip of paper that said: "God bless you, and grant you many a happy Christmas Eve in the years to come!"

The quick tears sprang to Dimock's eyes, and a strange wonder took hold upon him. It seemed as if the very Prince of Peace himself were in the little room. Dimock laid the pen down, and reverently clasped his hands.

"Dear Christ!" he prayed, "pardon this poor, cold, ungrateful heart of mine! Hereafter I am all Thine; and whatever shall be Thy will for me, is best and happiest."

The clock on the mantel struck twelve, and Christmas Day had begun.

Comments on "Ames' New Compendium of Artistic Penmanship."

Ames' New Compendium of Practical and Artistic Penmanship makes a very beautiful and valuable volume get up in the highest style of decorative art. The importance of a good legible hand can hardly be exaggerated, and this beautiful volume contains not only the practical letters given for that purpose, but is very beautifully illustrated so that one can see the whole of the system. The book has over seventy pages, full of beautiful specimens of the art which Mr. Ames has taught so successfully for so many years, and it needs to be seen to be appreciated. The most beautiful specimens of writing for certificates, letters, resolutions, bank and business certificates, etc., are contained in the volume, and show how completely Mr. Ames is a master of his art. The variety of style in writing is almost bewildering, and no one can have any idea of what perfection the

art can be brought who does not see this book. It seems very completely to fill up its province both in laying down the rules for writing and illustrating them, and in showing the perfection of beauty which is attained in calligraphy.—*Elizabeth (N. J.) Daily Journal.*

This is an elegant large work of just what is art forth in this page. The illustrations are far surer of penmanship. They are, therefore, the better specimens of real pen-work than are those which have been trimmed and bound over by the engraver's art. These specimens having been printed from photo-engraved or photo-lithographed plates produced from actual pen-productions are the true evidences of what is in the hands of the skilled artist the pen is capable of accomplishing. As an art-production the work is entitled to a place in the studio,

the library, and the parlor. It is the work of true artismanship.—*American Canning-press.*

This is essentially a new work only thirteen of the seventy plates being reprints. The printing has been done from plates, rather than photo-engraved or photo-lithographed directly from the original pen and ink designs, and hence are a perfect reflex of the penman's skill, unclouded by that of the engraver. It is an exquisite and skillful display. That portion of the work devoted to practical writing embodies the observation and experience of over twenty-five years as a teacher of writing, in public and private schools. That portion devoted to artistic penmanship represents, besides standard and ornate alphabets largely such designs as have been executed during many years of labor and practice in the line of an

artistic penman in New York, and therefore represent the various kinds of work likely to be sought from the pen artist, as well as the exquisite and general draughtsmanship. It exceeds in extent, variety and artistic excellence as well as in its peculiar adaptation for the use of penmen and artists, any work we have ever examined.—*New York School Journal.*

It is a valuable work upon practical and artistic penmanship, and gives the specimens of the penman's art.—*N. Y. Daily Star.*

Penmen and artists have here specimens of almost every kind of work that can be done with the pen. Constant practice will give power and roundness. All is shown all through the work.—*Publishers Weekly.*

It gives us all the old things in his office and new patterns. Whoever wishes to learn the mystery of flour and heavy lines, loops, and all wonderful pen arabesques, will find as much as he is likely to master.—*New York Tribune.*

It is remarkable for its scope, variety and originality.—*Prof. C. C. Corbit, Minneapolis, Minn.*

I think it far superior to any work of the kind yet published. It shows the names of every live penman; no energetic teacher can afford to be without it.—*A. J. Clark, special teacher of writing in the Public Schools of Cleveland, Ohio.*

I am delighted with it. It is the most complete work of the kind I have ever seen.—*W. C. Sandy, publisher of penmanship and book-binding in the Newark (N. J.) High School.*

I find it more than I anticipated, it is new, something excellent.—*C. C. Cannon, Boston, Mass.*

It contains an almost complete collection of designs adapted to the practical department of ornamental penmanship.—*Prof. A. H. Homan, Worcester, Mass.*

I consider your Compendium a valuable contribution to the list of penmanship publications; one which justly exhibits not only the author's talent, but the prevailing taste and genius of our times.—*Prof. H. C. Spencer, Washington, D. C.*

Its special advantage over other publications of writing is in the process through which it passes. In the penman's method of the engraver's art. It evinces great care in preparation and thorough knowledge of the field you occupy.—*Prof. S. S. Fustard, New York.*

You have certainly taken a long step in advance of other authors. You have not only furnished alphabets and material for the use of penman and artist, but you have combined that material into the most beautiful and artistic designs. Resolutions, memorials, testimonials, title-pages, etc., thus placing before penmen and others that has long been wanted. No penman having access to this work will willingly be without it.—*Prof. C. E. Cady, New York.*

An authentic cyclopaedia and complete guide to pen work, such as you have now presented in your "New Compendium," has long been needed, not only by business students and professional penmen, but by all classes in whose affairs, public and private, the art of writing is made indispensable.—*H. A. Symonds.*

In my judgment it is the best hand-book for pen artists that I have ever seen presented in your "New Compendium," published by Commercial Department of Central High School, Pittsburgh, Pa.



The above cut is photo-engraved from pen-and-ink copy, executed at the office of the JOURNAL, and is a page from the department of flourishing in "Ames' new 'Compendium of Practical and Artistic Penmanship.' It is universally acknowledged to be the most comprehensive and practical guide, in the entire range of the penman's art, ever issued. Comprises a complete course of instruction in Plain Writing, a full course of Off-hand Flourishing, upward of forty standard and ornate alphabets, and over twenty 11x14 plates of commercial designs, engraved resolutions, memorials, certificates, title pages, etc., etc.; in all, seventy 11x14 plates. It contains numerous examples of every species of work in the line of a professional penman. Price, by mail, \$5; mailed free, as a premium, to the reader of a club of twelve subscribers (\$12) to the "Journal." We hereby agree that, should anyone, on receipt of the book, be dissatisfied with it, they shall be at liberty to return it, and we will refund to them the full amount paid.

Business-Writing.

That writing which is most quickly read, and most easily and rapidly written is, unquestionably, the best for business purposes. Respecting the style of writing best adapted for securing these qualities there is a great diversity of opinion. In the present article, we shall endeavor briefly to point out some of those requisites, and offer a few hints for their acquisition.

There is, perhaps, no one criticism that more frequently confronts and annoys, not to say embarrasses, the professional teacher of writing, than that which informs him that that style which he practices and teaches is not what is employed in business. He is told that his writing is too exact, too nicely touched out with hair line and shade, and too ornate with flourishes and other artistic devices; the same objections are often urged against the finely engraved copies in the copy-books. We are not surprised that persons who look wholly to the result to be attained, regardless of the methods of its attainment, should thus think and speak. It is but natural, when one has for a lifetime witnessed the exact and artistic copies used in the teaching of writing, and who has never once observed such writing in the counting-room should ask, why teach that which is never seen or practiced in business life?

Writing, in many respects, is the most peculiar of all human attainments. It has to do with nearly every faculty of the mind, as well as the muscular skill of the hand and arm, and the ultimate excellence of one's writing depends upon a proper training of all the faculties of the mind and hand which are called into use in its execution. First, the eye and judgment must be educated respecting form, size, proportion, distance, slope, etc.; second, a correct taste must be acquired respecting grace of combination, and the general elegance of writing; and, third, the muscles of the hand and arm must be trained to the proper position and movements for imparting the greatest accuracy and facility for executing writing.

Now, in all departments of mental or physical culture it is a recognized principle that to be effective every effort must be directed to the attainment of a distinct and specific purpose. The musician must practice for the mastery of the scale and the laws of harmony. The elocutionist must train his voice to precise and exact enunciation. Neither the student of music, nor of elocution, in the tedious routine of their practice and discipline, present the characteristic of the skilled and accomplished musician or orator; in each the style and manner of the learner will differ as widely from the mature practitioner as will the style of writing in the school-room from that of the counting-room.

It is a generally conceded fact that the higher, more stable, and perfect, the object for emulation, the higher and better will be the attainment. This we believe to be true of the pupil of writing. Place before him as a copy, a high standard of perfection, the forms of which shall be at all times the same, and his efforts for its mastery will be productive of far better results than if he should vacillate in his practice between the more crude and ever varying forms that are met with in all writing executed with the pen, and especially that in the business world. It is true that many of our skilled masters write copies with a uniformity and perfection well nigh equal to those engraved. Where this is the case, written copies may have the preference as a means of greater inspiration to the pupils.

Such copies—artistic, and of uniform excellence—are necessary for the proper discipline of the eye, judgment, and taste, respecting the requisites of good writing, while the constant exercise of the hand imparts accuracy and facility in their execution, which constitutes a basis for good writing, but as all practice while learning is done with more or less thought and care, the writing of the painstaking learner must invariably present a set, formal appearance, of

Cuts 1, 2, 3, 4, and 5.

\$1750⁰⁰ Jan

Chicago September 20 1883
Six months after date I promise to pay Benj. T. Kelley or order One Thousand Seven Hundred and Fifty Dollars value received.
Jed H. Barlow.

\$22 1/2 Jan

New York October 15, 1883.
At three days sight pay to Charles Robinson or order Twenty Two Hundred and Ninety five Dollars value received.

W. S. Peale & Co.
St. Louis Mo.

George J. Ames

Pay A. H. Hinman or order on demand for value received
Ten Hundred Sixty Eight and 1/2 Dollars.

ABBREVIATED WRITING AND CAPITALS FOR BUSINESS.

Writing for Business should be constructed in the plainest manner possible. It should be written with a few rapid movement of medium size, with little shade and no flourishes.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Cuts 6 and 7.

Writing for Business should be constructed in the plainest manner possible. It should be written with a few rapid movement of medium size, with little shade and no flourishes.

\$2295 Jan.

New York, October 15, 1883.
At three days sight pay to Charles Robinson or order Twenty Two Hundred and Ninety five Dollars value received.
R. S. Peale & Co.,
St. Louis Mo.

Daniel J. Ames.

Cut 8.

Mr. J. D. Ames

Broadway - N.Y. City. — Sir
I have submitted your three designs for notes for college use to J. W. Robinson, Asst. Solicitor of the Treasury, and he finds no

which it can only be directed in the thoughtless or habitual practice of after life, when every hand, whatever may have been the schoolroom pen, will gradually assume a peculiar personality which is as certainly and markedly distinctive as are the physiognomies of the various writers; but while the habitual writing of persons may greatly change from their style as learners, and, in most instances, degenerate as regards perfection of form, yet the real excellence of their hand will, as a rule, ever sustain a close relation to that with which they left the schoolroom. A careless, awkward, style will change in its awkwardness, while the easy, graceful, and excellent style will change in its ease and gracefulness, for the same qualities of mind and practice which have secured a certain quality and style as learners, will continue their molding influence into the habitual or business writing of the man, imparting to it these corresponding qualities.

The difference, as it appears to us, between copy-book and schoolroom writing and that of the business world is much the same as is presented between the sharp jagged outline of a newly broken fragment of rock, and that of the rounded and polished pebble. For the purpose of illustration, we herewith present several specimens (cuts 1, 2, 3, 4 and 5) in the standard style of writing as received and printed in the copy-books, and give the same in a style changed after the manner that it should be in its adaptation to business (cuts 6 and 7). It will be observed that in this change the extended letters have shortened, and a tendency to adopt forms of letters that can be completed without raising the pen, while every line and motion of the hand that can be spared and not detract from the legibility of the writing has been omitted.

From this illustration the following inference may be drawn:

First, that good business writing should be below medium in size, and not occupy by its extended letters beyond two-thirds or three-fourths of the space between the ruled line of the paper upon which it is written.

Second, should have very little shade, and be written with a pen of medium coarseness (not a stub pen), so as to give a clear, strong, unshaded, line.

Third, there should be clearly-defined spaces between all words.

Fourth, capitals, so far as may be, should be of a single and simple type, and be made with one continuous movement of the pen.

Fifth, omit all unnecessary or flourished letters; even the customary, initial, and terminal letters may be omitted.

Sixth, all doubtful forms of letters should be avoided.

Finally, it is an obvious fact that the hand in writing can be carried over short spaces more speedily and with greater ease than over long ones; hence the more contracted the letters, and smaller the writing, the more rapidly and easily it will be written; and fine writing, while it is better in its appearance, is much more easily read than large, from the fact that there is a clearer space between the lines, and less intermingling of the loops and capitals.

As an illustration of the comparative labor and exactness of a small or medium hand, and of a very large, we have reproduced an exact fac-simile (cut 8) of a few lines of a letter lately received at this office from the U. S. Treasury Department at Washington. It will be seen that in the large writing the contracted letters occupy nearly one-half of the entire space between the ruled lines, while the capitals and looped letters, although dwarfed out of all proportion to the other letters, extend almost over the entire space—loping clear over and intersecting each other, thereby imparting to the page a massive and confusing appearance—more tedious for the eye to follow and distinguish between lines and words than in the open and airy page as presented in finer writing, while

the labor and tardiness of the execution of the large, as compared with the smaller, writing, is more than double.

By measurement we find that in each stroke of the short letters in the large writing the pen passes over a space of three-sixteenths of an inch, and in the loops and capitals three-eighths of an inch; by count we ascertain that there are about 120 strokes of the pen to a line upon an ordinary letter-sheet, giving an aggregate distance of about twenty-five inches that the pen must pass over on each line of writing, and on a page about fifty feet.

While in business-writing, as given above, the pen passes over a little more than one-sixteenth of an inch of space to each stroke of the short letters, and four-sixteenths for loops and capitals, and that in covering a similar page would, moreover, only amount to about zero-one feet. And more than this: the long strokes of the pen are more wearisome, and sooner tire and exhaust the hand than do the short ones.

It is this style of writing, written with the finger-movement, that produces the "writer's cramp," or pen-paralysis. Small writing, written with the forearm or muscular movement, will not only fail to produce the cramp, but will, if adopted, relieve those who are already its victims.

Upon this subject we invite the opinion of our authors and teachers of practical penmanship, and, also, we should be pleased to receive specimens of what is regarded as good practical writing, and also specimens of "business writing." The distinction we would make between practical writing for instruction and business writing is: the former is thoughtful, careful, systematic, and adapted for securing the best results on the part of the learner; business writing is practical writing modified by the thoughtless or habitual practice of business, and lacks care and uniformity.

The Works of Chandler H. Peirce.

One of the most zealous and skillful penmen of this nineteenth century is Chandler H. Peirce, of Keokuk, Iowa. While he takes a high position as a business educator, and conducts an educational business house in the enterprising city of Keokuk, he has no false modesty about his love for good writing. With persistent and untiring industry Mr. Peirce has become master of the art of writing in its whole structure, from foundation to end. He hides none of his genius and its outgrowth into practical and beautiful forms, from business men nor any class of his patrons. All the world may know that he esteems and honors all branches of chirographic art—the art of all arts.

One of the recent achievements with the pen by Mr. Peirce is the development of over four hundred extended movement-exercises—all of them rapid, useful, and beautiful. It is probable, that no penman has ever before produced such a great variety of valuable writing-exercises. His magic skill in producing the work—which, bound, comprises a large volume—we believe has never been equaled by any other penman. Mr. Peirce certainly has achieved a very high standard of excellence in this hand-made volume. He evidently believes in a standard for writing to which all should approximate, and wastes no energy in trying to differentiate the natural differences and variations between writers' productions and the correct standard they should strive to emulate. The underlying principles of the chirographic art presupposes a standard of excellence to which they point and lead the way.

How to Remit Money.

The best and safest way is by Post-office Order, or a bank draft, on New York; next, by registered letter. For fractional parts of a dollar, send postage-stamps. Do not send personal checks, especially for small sums, nor Canadian postage-stamps.

Writing-Lessons.

In the January issue of the JOURNAL Prof. A. H. Hinman will give the first of a series of lessons in practical writing. If we mistake not, this course of lessons will be of great practical value to all teachers and pupils of writing, and especially so to those who are striving for self-improvement. Mr. Hinman has had a very large and very successful experience as a teacher of writing; indeed, few teachers in the country have been more popularly before the public during the past twenty years, and it is with the most positive assurance that we say to our readers that these lessons will alone be worth many times the price of a year's subscription.

Autograph Exchangers.

In accordance with a suggestion in the last number, the following-named persons have signified their willingness or desire to exchange autographs, upon the Peircean plan, as set forth in the August number of the JOURNAL:

C. C. Cochran, Central High School, Pittsburgh.
J. M. Shephard, La Grange, Mo.
J. C. Wolcott, Sherman, N. Y.
R. H. Mariog, Columbus (Ohio) Business College.
Wilson M. Tylor, Marshall Seminary, Easton, N. Y.
J. W. Brosn, Keokuk, Iowa.
J. W. Herter, Brunswick, Me.
O. J. Hildner, N. Y.
L. H. Shaver, Cave Springs, Va.
W. D. Strong, Ottumwa, Iowa.
J. H. W. York, Woodstock, Ontario.
Charles Hills, 224 1/2 St. Street, Philadelphia.
W. E. Ernst, Sherwood, Michigan.
E. C. Bosworth, Business University, Rochester, N. Y.
D. C. Griffiths, Wazahachie, Texas.
W. M. Slocum, Cliftonville, Ohio.
H. S. Taylor, Business College, Rochester, N. Y.
J. W. Westerfelt, Woodstock, Ontario.
H. K. Hesterly, Box 1633, Sterling, Ill.
C. W. Tallman, Hillsdale, Mich.
Rudolph Appleby, Jr., Summit Ave., Jersey City, N. J.
D. A. Welch, Medford, Wis.
C. H. Kimminger, 1022 Water St., Phila., Pa.
S. S. Preston, 104 Flatbush Ave., Brooklyn, N. Y.
G. Bieker, Shaneyville, Ohio.
W. R. Foster, Troy Grove, Ill.
A. B. Kelley, care of Ritter's Bus. Col., St. Joseph, Mo.
W. L. Macs, Mound City Commercial College, St. Louis, Mo.

When to Subscribe.

While subscriptions are received at any time and for any period to suit subscribers, yet it is desirable that subscriptions begin with the year, and especially so now, as Prof. Hinman will then commence his series of practical lessons in writing; besides, this is a convenient occasion for both subscribers and publishers.

BOSTON, DEC. 30, 1883.

Editor JOURNAL.—I was quite interested in the article given in last issue, headed "Handy with his Pen." I think, however, this (the concluding paragraph) the author did not intend to be read in Boston: "A man I knew recently paid \$5,000 to another man in Boston as a bonus to him for the privilege to exercise professional card-writing in a certain store." The above I pronounce pure, unadulterated fiction, not to call it by any stronger title, and I am not alone in this opinion. If the man is in this city and "certain store" found here let him give name, and some persons residing in Boston, who consider themselves somewhat well-posted in regard to such matters pertaining to their business, I will give in.

I would suggest, however, that if fiction was the basis of the article in question, the author might perhaps prove more entertaining if he should give to the readers of the JOURNAL some new adventures of "Baron Munchausen," "Sinbad," or "Aldindin."

H. C. KENDALL.



Answers.

[Under this head answers will be given to all questions—the replies to which will be of value or general interest to readers. Questions which are personal, or to which answers would be without general interest, will receive no attention. This will explain to many who propound questions why no answers are given.]

J. M. H., Walkers Run, Ohio.—What is meant by crossed and stippling? Ans. Cross hatch is a tint made by fine lines crossing each other, and stippling is a tint made with fine dots.

O. H. M., Warrington, Ind.—First, Which movement is best to teach in public schools, where penmanship is considered to be a small accomplishment? Second, For the execution of systematic penmanship, which pen is best adapted, gold or steel? Third, Why is systematic penmanship more easily executed when writing a familiar sentence, than when writing your own thoughts? Ans. 1. The fore-arm or muscular movement should be taught at all times and in all places; in fact, it is the only movement that ever should be taught for practical writing; but unfortunately, in the class of schools mentioned by our correspondent are always to be found teachers utterly incompetent to teach writing, being themselves without knowledge or experience sufficient to instruct in the proper movements, either by precept or example. Of course in schools controlled by such teachers, or where too little time is allowed to the exercise, it is idle to mention anything but the finger movement, and even were the teacher qualified much time should be given. Ans. 2. A steel pen, because the points, being less round and smooth than are those of gold, cling more to the paper, thereby rendering their movements more completely subject to the control of the hand, enabling it to produce clearer angles and more perfectly defined characteristics than the pen in writing. Ans. 3. Because in transferring a thought from the mind is less diverted from the mechanical operation of the hand than when absorbed with original matter.

W. E. S., Washington, Kas.—I have great difficulty to keep the correct position of the pen. Can you suggest a remedy? Ans. Yes, a certain one, if sure your position is correct and then stick to it.

A. B., Elizabethtown, N. C.—Which is the correct way of holding the pen—by placing the thumb under the holder opposite the first finger joint or at the side of the second? Does it make any difference whether the holder be held above or below the knuckle joint? Third, How high should the wrist be above the paper while writing? Should the face of the nails (third and fourth fingers), touch the paper or the end of nails, and would it make any difference if the flesh of the fingers touch. Ans. 1. We prefer that the thumb be held at the side of the holder. Ans. 2. The holder should be held back and below the knuckle joint except for finger movement, when it should be in front, as that position enables greater ease and freedom of action in the lessons just noted. The wrist should be only raised clear of the table, while the hand should rest upon the ends of the third and fourth finger nails.

R. F. De L., Washington, D. C., asks if we will publish soon on pen-holding. Prof. Spencer, in the lessons just noted, has treated most fully that subject, and, no doubt, will Prof. Hinman in his course to begin in the January number. Mr. De L. will find a further answer to his question in an article entitled "Business Writing," on page eight of this issue.

R. J. H., St. Paul, Minn.—First, Why is it that a writer who can cover paper with a pen in a good legible hand, when hurried or in any way excited, write cramped

and irregular? *Second.* Why is it that some persons when desiring to write their very best, only succeed in writing their very worst? *Third.* Why is it, after neglecting to write for several days, the hand becomes stiff, and the letters cannot be freely formed? *Ans.* 1. A person has a normal rate of speed for writing as well as for speaking or walking, and so long as he is within that rate to which he is habituated, he writes, talks and walks gracefully, but when forced quite beyond this accustomed rate he is, as it were, forced into a new sphere of action to which he is all unaccustomed; his hand, tongue and limbs may thus pass beyond his control, and his pen make awkward motions, his tongue stammer, while his feet stumble. *Ans.* We do not admit this affirmation to be true, as a rule, though frequently it is! And when so, it is because the writer is not wholly the master of his hand, and his great anxiety to do his best so operates upon his nerves as to produce a restraint that deprives his hand of its habitual freedom of motion. *Ans.* 3. It is an obvious fact that constant exercise of any of the human faculties is necessary to their highest and best efforts, and this is no more true in the skillful use of the pen than in any other attainment. The musician, the athlete and the artisan find constant practice no less indispensable to their successful performance than does the penman.



And School Items.

J. F. Fish has opened a penmanship school at Mt. Gilead, Ohio.

I. S. Preston is teaching writing in one of the evening High schools of Brooklyn.

E. J. Keep is teaching penmanship at Granger's Business College, Indianapolis, Ind.

A. C. Wehh has opened an institute of penmanship at Nashville, Tenn. He writes a good hand, and cuts a graceful flourish.

B. Musser, of Smithville, Ohio, who writes himself down as one of the "old boys" (aged 69 years) incloses several specimens of practical writing that would furnish worthy examples for many of the "younger boys."

Tickets, elegantly engraved, have been issued for the Eighteenth Anniversary, on Dec. 15th, of the Trenton (N. J.) Business College, conducted by A. J. Ryder. We express our regrets for being unable to accept the invitation.

H. C. Clark, who has for some years past been conducting a business college at Titusville, Pa., has lately opened another college at Erie, Pa. Mr. Clark purposes to take personal charge of the school at Erie. We wish him success.

E. H. Isaacs, of Valparaiso, Ind., has issued the first number of a publication, entitled *The Chirographer*, which is an attractive paper of eight quarto pages. It is edited with ability, and bids fair to be a creditable addition to the list of penman's papers.

J. M. Parson, book-keeper for Spencer & Tucker, Fort Worth, Texas, writes a superior business hand. He says: "I have not missed a copy of the JOURNAL for three years. I find myself greatly benefited by it, especially by your articles on letter-writing."

Thomas J. Risinger, for the past five years superintendent of penmanship and book-keeping in the schools of New Castle and Sharon, Pa., is now teacher of penmanship, theoretical book-keeping, commercial law and letter-writing in the Spencerian Business College, Detroit, Mich.

J. H. Bryant, from the Spencerian Business College of Cleveland, Ohio, has been added to the faculty of the Spencerian College in Washington, and entered upon the duties of his position Monday, Nov. 19th, large accessions of students having rendered necessary an increase in the number of teachers.

Messrs. Cobb & McKee, who lately opened a business college at Champaign, Ill., are

meeting with encouraging success. The *Times* of that city says:

The hall occupied is large enough to furnish departments for a bank, jobbing-office, recitation-room and business offices. Messrs. Cobb & McKee are energetic business men and deserve the unbounded success they are making of the business college. This college adds one more to the list of educational institutions of which Champaign may well be proud.



[Persons sending specimens for notice in this column should see that the packages containing the same are postage paid in full at letter rates. A large proportion of these packages come short paid, for some ranging from three cents upward, which, of course, we are obliged to pay. This is scarcely a desirable consideration for a gratuitous notice.]

O. C. Vernon, Goshen, Ind., a letter.

J. C. Proctor, Madison, Wis., a letter.

C. L. Ricketts, Keokuk, Iowa, a letter.

F. A. Frost, Springfield, Mass., a letter.

Alexander Smith, Chester, Pa., a letter.

L. W. Hallett, Millerstown, Pa., a letter.

A. B. Johnson, Elizabeth, N. C., a letter.

David T. Morgan, Oberlin, Ohio, a letter.

Harry Fox, Sharon, Ohio, a letter and cards.

W. H. Lathrop, South Boston, Mass., a letter.

G. E. Youmans, Savannah, Ga., a letter and cards.

W. R. Foster, Troy Grove, Ill., a letter and cards.

J. W. Westervelt, Woodstock, Ontario, a letter.

H. S. Taylor, Business College, N. Y., a letter.

H. C. Kendall, artist-penman, Boston, Mass., a letter.

Wilson M. Taylor, Easton, N. Y., flourished specimens.

W. H. Wright, Baltimore, Md., cards and copy-slips.

F. S. Heath, Epsom, N. H., cards and business capitals.

H. K. Hostetter, Sterling, Ill., cards and flourished bird.

C. D. Small, Grand Valley, Pa., a letter and flourished bird.

A. E. Dewhurst, Utica, N. Y., plain and flourished cards.

C. C. Maring, Mendon, Mich., a letter and flourished swan.

Isaac Lovenstein, Trenton, N. J., a letter and flourished bird.

W. A. McCartney, Randolph, Pa., a design for autograph album.

C. W. Tallman, Hillsdale, Mich., a letter and flourished wreath.

I. S. Preston, Brooklyn, N. Y., a letter and elegant card-specimens.

E. E. Lacey, Jones's Commercial College, St. Louis, Mo., a letter.

F. P. Pruitt, of the Fort Worth (Texas) Business College, a letter.

H. C. Clark, of the Erie and Titusville (Pa.) Business Colleges, a letter.

W. H. Johnson, of the Glen City Business College, Quincy, Ill., a letter.

J. D. Hayworth, aged sixteen, Kimmund, Ill., a letter and cards, well written.

J. W. Pierson, penman at Elliott's Burlington (Iowa) Business College, a letter.

James McBride, penman at Nelson's Business College, Cincinnati, Ohio, a letter.

G. W. Hensley, penman at the Indianapolis (Ind.) B. & S. Business College, cards.

W. H. Patrick, penman at Sadler's B. & S. Business College, Baltimore, Md., a letter.

R. S. Bonsall, penman at Carpenter's B. & S. Business College, St. Louis, Mo., a letter.

J. H. Bryant, penman at the Spencerian Business College, Washington, D. C., a letter.

C. R. Wells, special teacher of writing in the public schools of Syracuse, N. Y., a letter.

E. L. Burnett, Penmanship Department of the Elmira (N. Y.) Business College, a skillfully-executed hand-specimen.

C. N. Crandle, of the Penmanship Department of the Normal College, Bushnell, Ill., a letter.

Triab McKee, principal of the Writing Department of the Oberlin (Ohio) College, a letter.

H. W. Johnson, penman at Musselman's Gem City Business College, Quincy, Ill., a letter.

Anna E. Hill, special teacher of writing in the public schools of Springfield, Mass., a letter.

Harry Cohn, a student at Vernon & Immel's Business Institute, Goshen, Ind., flourished specimens.

S. R. Webster, of the Corresponding School of Phonography and Penmanship, Rock Creek, Ohio, a letter.

C. P. Housen, penman at the Central Tennessee College, Nashville, Tenn., a letter. He says: "The JOURNAL is of inestimable aid to me in my work."

D. E. Blake, Saybrook, Ill., a lad of sixteen years, writes a handsome letter, with card-specimens, and complains that the penmen's papers do not sufficiently encourage the efforts of young penmen, and suggests that some way be opened whereby young writers may enter into a fair competition with each other. We think well of the suggestion, and will hereafter comment specially upon specimens forwarded by such writers under sixteen years of age, and preserve all such in a special collection; and at the end of the coming year name the persons sending the three best specimens during the year, and publish one of each of the best specimens of plain and artistic penmanship in the December, 1884, number of the JOURNAL. All specimens must be well authenticated respecting the age of the writer, and be marked specially for competition, and may be in any department of penmanship.

Comments of the Press on the "Journal."

Below we quote from a few of the many highly-complimentary notices which the press of the country has been pleased to bestow upon the JOURNAL:

"THE PENMAN'S ART JOURNAL is one of the most attractive and interesting of our exchanges. It is most ably edited by D. T. Ames and B. F. Kelley—both of whom are penmen of great skill and experience, alike as artists and teachers. Their able and skillful conduct of the JOURNAL has certainly placed it a long way in advance of any other paper of its class, and even given to it a very high rank among the class periodicals of our times. Its editorials are powerful appeals for good, practical writing, while the practical lessons in writing and correspondence have been of great value to all classes, and specially so to teachers and young ladies and gentlemen who are seeking self-improvement at home or in the office. We know of no paper that is doing a more useful work than the JOURNAL, and it really ought to find a place in every home, school, and counting-room in the land. It consists of sixteen pages elegantly illustrated, and fine typography."—*American Counting-room.*

"The PENMAN'S ART JOURNAL is a sixteen-page folio journal devoted to the interests of good penmanship. Its typographical appearance is extremely neat, and it is handsomely illustrated with portraits and views, and fine examples of calligraphy by American penmen. In addition to the interesting and pithy items of general news of the craft it contains writing-lessons with novel illustrative diagrams."—*London (Eng.) Paper and Printing Trade Journal.*

"Every number is replete with hints and lessons in practical writing and a choice collection of literature. We cannot speak too flatteringly of this journal. It needs only to be seen to be admired."—*House and Home.*

"It is a welcome visitor to our table. It is not only beautiful, but highly entertaining and instructive. It is astonishing how this splendid journal has grown in public favor."—*Washington Sentinel.*

"It is really an art journal, and should be in every counting-room and in the hands of every teacher."—*Whitcomb Times.*

"It is without doubt the best paper devoted to penmanship in the world."—*Baylis's College Journal.*

"It is without exception the most handsome and forcible educational Journal published."—*Winnipeg (Canada) College Journal.*

"The success of the PENMAN'S ART JOURNAL, as a penman's paper of the highest type, is a matter upon which not only Mr. Ames, its publisher, is to be congratulated, but the penmen of America as well. Several attempts were made to establish penmen's papers before the ART JOURNAL was founded, but they were at best only partially successful. But the ART JOURNAL, as an exponent of pen art, is unquestionably the first publication of its kind in the world. It is well edited, has a long list of contributors to its columns, and in its illustrations of artistic penmanship, by many of the most noted American penmen, it stands par excellence. Mr. Ames is an indefatigable worker, and has honestly earned the success he now enjoys."—*Jacksonville (Ill.) College Record.*

"It is notably beautiful and complete, always interesting and instructive."—*The Clerk.*

"We do not know how the JOURNAL, either as regards its admirable advice to learners and teachers of writing, its literary matter, the excellence of its typography, or the art and skill displayed in its profusion of illustrations, can be improved. It is certainly the par excellence of penman's papers."—*Parce's College Journal.*

"It is really a magnificent journal; giving instruction in everything pertaining to the art of writing, with the most elegant specimens of penmanship—both plain and ornamental. The JOURNAL is the handsomest paper we have ever seen, and we have seen several handsome papers."—*Shorthand Writer.*

"It is superb, and is the most excellent of penmen's periodicals. It is, in truth, a thing of beauty, as well as of the greatest utility, and the low price of subscription (\$1 a year) places it within reach of almost everybody. A good time to subscribe is now, at the beginning of a new volume. We advise all our readers to send ten cents for a sample copy."—*Notre Dame Scholastic.*

"It is one of the most attractive and valuable illustrated periodicals of the day. Its lessons in practical writing are of immense value to every teacher and pupil of writing, while its finely illustrated pages are a feast to the eyes of every admirer of beautiful penmanship."—*St. Louis (Mo.) League.*

"It is a really artistic and excellent production. There are in it just such things as gladden the hearts of the youth, stimulating them to improve their writing, and are no less appreciated by lovers of the beautiful in artistic and systematic penmanship."—*The Book-keeper.*

"It is truly an artistic paper and cannot be too highly commended. Each number, by virtue of both its appearance and its reading matter, claims preservation. For those who aspire to become accomplished penmen, it is simply invaluable."—*The Faithful Worker.*

"This is the sixth year of its publication; and during this period it has exerted a widespread and powerful influence in every department of penmanship. To the teacher it has given the experience and advice of the best masters. To the learner, it is full of instruction. To the artist it presents the rarest and best specimens of the penman's art. We believe that anyone interested in fine and correct writing—and everyone should be—can in no way better invest a dollar than to subscribe for the JOURNAL."—*Bremer's Monthly Budget.*

"It is truly an Art Journal, and, as such, all who love the artistic curves of shorthand will be delighted with it. In this issue we quote from the JOURNAL an article on 'Flourished Writing,' which is worth ten times the full subscription-price to prospective amanuenses who are inclined to 'flourish' with the pen."—*Hengough's Shorthand Writer.*

"The JOURNAL is one of the finest class papers published, and one need not be a professional penman to appreciate its merits."—*The Library Journal, Cal.*

"It is one of the finest, most attractive and most valuable of our exchanges."—*New England Sittings.*

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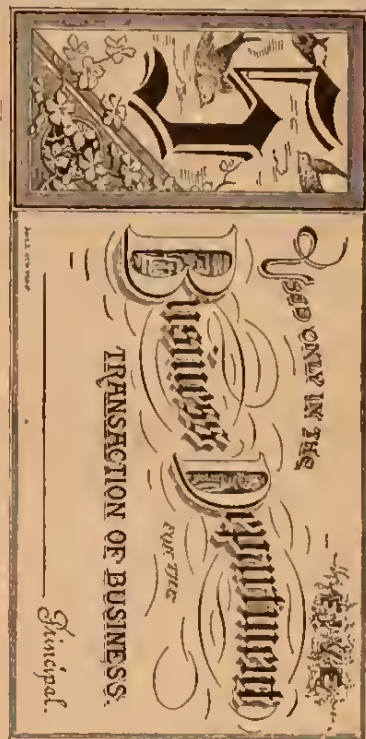
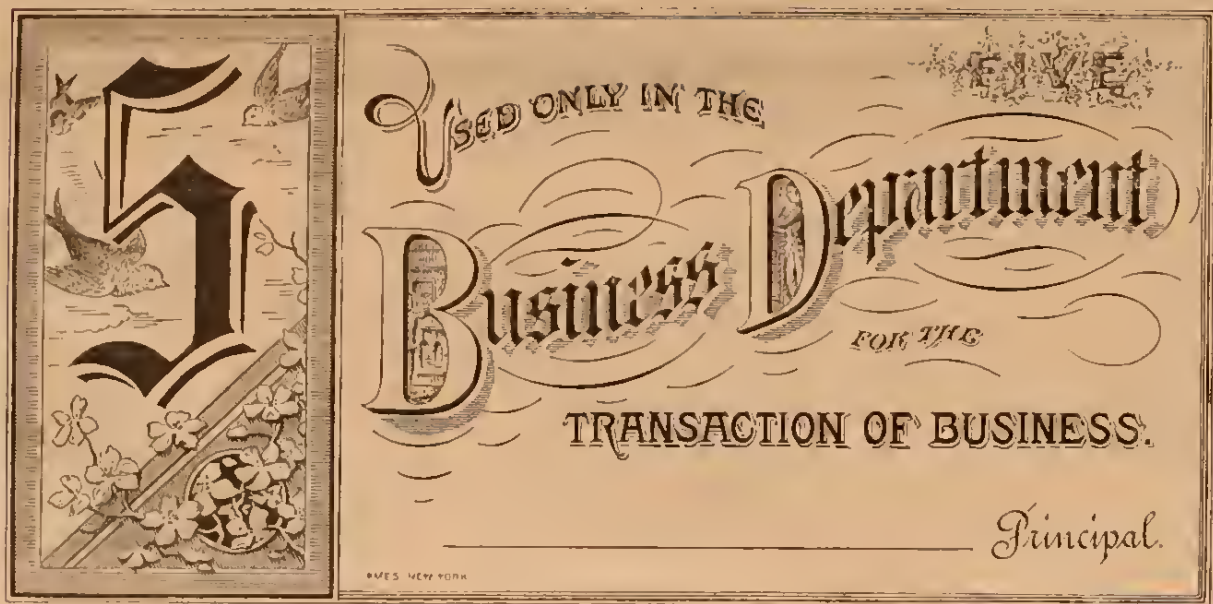
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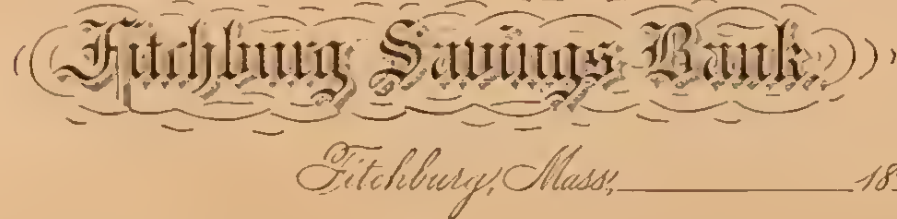
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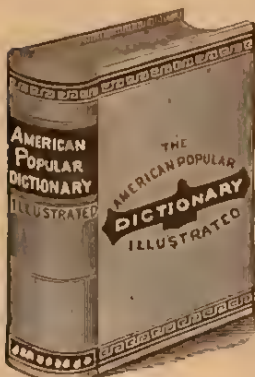
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